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ATIN
CLASSICS

The ODES of HORACE

BOOKS I & II

STEPHEN GWYNN

G W Johnston



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ORPHEUS, EURYDICE, AND HERMES

From a marble relief in Naples Museum

THE

ODES OF HORACE

BOOK I.

EDITED BY

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LATE SCHOLAR AND HULMEAN EXHIBITIONER OF
BRASENOSE COLLEGE, OXFORD

WITH ILLUSTRATIONS FROM ANTIQUE GEMS

TORONTO
MORANG & CO. LIMITED

GENERAL PREFACE

The Series of Elementary Latin Classics, of which Horace *Odes* I is the first volume, aims at satisfying the requirements of junior students under the present conditions of education and examinations. Each book will be, as far as possible, complete in itself. It will be furnished with a full vocabulary; and grammatical difficulties, as well as historical allusions, will be clearly and succinctly explained in the notes. Experience seems to show that reference to standard works in these cases is far from satisfactory; being, as a rule, neglected by the student, and involving, when not neglected, an avoidable expenditure of time and energy which might be better employed. The Introductions will be made as readable and attractive as possible, and the Editors will endeavour to bring the ancient literature into its proper relation with modern literature of the same kind. With this in view, they will take pains to make their renderings from the ancient authors worthy of the literary eminence of those authors, and to avoid baldness and stiffness, while maintaining accuracy and such qualities as are commonly connoted in the term 'scholarship.' The notes on the text, commonly called critical notes, will only deal with salient points, and will be placed in an Appendix which

will also contain (in the case of the prose books) English exercises for retranslation into Latin, and for practice in the art of composition. The aim of the Editors will be to make each book self-sufficing, so far as is possible, and to foster an intelligent interest in the ancient classics as literature. For this purpose maps and plans will be provided, as well as pictorial illustrations of the social life of the ancient world.

R. Y. TYRRELL.

PREFATORY NOTE

The General Preface has explained the general purpose of this little book. It is only needful for me to make a brief acknowledgement of indebtedness, which is best done by stating my method. I wrote these notes without referring to any edition of Horace but the Oxford text, putting down whatever I should have said to a class of average pupils. When they were finished I went through the notes with Wickham's invaluable edition, chiefly to detect difficulties which had been overlooked. I found, however, that several renderings which I believed to be my own were anticipated, and had perhaps been unconsciously borrowed from him. In the same way the book is, no doubt, under a debt to Mr. Page's brilliant work. I have never used his book myself, but have often taught pupils who were using it, and thus became conscious chiefly of the points in which my view differed from his. I should, however, be exceedingly concerned if I did not believe that in most cases my judgement would coincide with that of so finished a scholar; and what I have most desired to attain in this edition is some share of the freshness and literary quality with which his is universally credited. These qualities, however, can only be attained by working, so far as is

possible, in complete independence. One word more. Any citation in these notes which shows anything beyond the most commonplace acquaintance with the classical literatures is to be attributed to my friend and editor, Professor Tyrrell. My best acknowledgements are due to Dr. Aldis Wright for permission to reproduce from King and Munro's Edition of Horace the cuts which illustrate this book.

STEPHEN GWYNN.

April, 1898.

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GENERAL INTRODUCTION

QUINTUS HORATIUS FLACCUS was born in the year B.C. 65 at Venusia[1], on the confines of Lucania and Apulia. Concerning his parentage we only know that his father was a liberated slave[2], who earned enough money as a tax collector to be able to give his son a liberal education. Neighbours laughed at the *libertinus* for spending so much upon a boy who would probably be no better than an auctioneer[3]; but he was determined, and instead of letting Horace go to school in the country, took him to Rome[4]. The sons of gentlemen did not, it would seem, get their training in a school, but attended classes in different lecture rooms[5]; and they were accompanied from class to class by a paedagogus or slave of the better sort, who looked after them and carried their books. Horace received the same education as any gentleman or senator might have given his son; but it was his father who acted as paedagogus, and looked after the boy's morals himself while getting for his

[1] Lucanus an Apulus anceps,
Nam Venusinus arat finem sub utrumque colonus.—S. ii. 1. 35.

[2] Me libertino patre natum.—S. i. 6. 6.

[3] Nec timuit, sibi ne vitio quis verteret, olim
Si praeco parvas aut, ut fuit ipse, coactor
Mercedes sequerer.—S. i. 6. 85.

[4] Sed puerum est ausus Romam portare docendum
Artes quas doceat quivis eques atque senator
Semet prognatos.—S. i 6. 76.

[5] Ipse mihi custos incorruptissimus omnes
Circa doctores aderat.—S. i. 6. 81.

mind the best training that money could purchase. Horace had a good right to be grateful to his parent, and he was grateful; nothing in his writings is pleasanter to read than the passage where he declares that though people taunt him with his parentage, he would never deplore it, while he kept his right wits[1]. I could not, he says in effect, have been more fortunate in my father. When the father died is not known; and of his mother Horace makes no mention. At all events from Rome he went on to complete his education at Athens[2], which had become, like Rhodes, a sort of University town. Greek was by this time considered essential to a gentleman's education; it represented to a Roman all that the classics, combined with French, do to us. Horace attended lectures, of course in the Greek tongue, upon mathematics and philosophy; and became imbued with that academic love of liberty which was traditional in the ancient literatures. He made also at this period a friendship with Marcus Brutus, and was probably at Athens when Caesar was assassinated, a deed upon which any Greek orator would have pronounced glowing panegyrics. In 43 B.C. Brutus and Cassius left Italy for the East and began to organize their forces against Antony and Octavian[3]. It is clear that Horace must have been in some measure a leading spirit among the young Romans who flocked to their standard, for he was promoted to be tribune (or colonel) of a legion; an advancement which occasioned anger against this upstart[4]. At the battle of Philippi he commanded his legion (a force of 5,000 men), and like many another man ran away in the general rout, leaving his shield

[1] Nil me paeniteat sanum patris huius.—S. i. 6. 89.

[2] Adiecere bonae paullo plus artis Athenae
Scilicet ut vellem curvo dignoscere rectum
Atque inter silvas Academi quaerere verum.—E. ii. 2. 43.

[3] Dura sed emovere loco me tempora grato
Civilisque rudem belli tulit aestus in arma
Caesaris Augusti non responsura lacertis.—E ii. 2. 46.

[4] Quem rodunt omnes libertino patre natum
Nunc quia sum tibi, Maecenas, convictor; at olim
Quod mihi pareret legio Romana tribuno.—S. i. 6. 46.

behind him[1]. The same disgrace had befallen Alcaeus, a more warlike poet; but it is unreasonable to suppose that Horace was a coward. A youth of three and twenty, without personal interest, and destitute of military knowledge would not have been put into so responsible a position unless he had a reputation at least for bravery. Horace writes pleasantly of his disaster, and cowards do not dwell on their own discomfiture. He did not, however, 'drift back into the tide of war,' like his friend Pompeius Varus (to whom the poem quoted below is addressed), but returned to Italy 'with his wings clipped.' His estate had been confiscated by the victors, and for some years he lived a life of struggling poverty[2]. He had enough money to purchase a place as *scriba* or public clerk in the treasury[3]; and in later life this guild of public servants used to consult him on matters of importance[4]. But poverty gave hardihood, as he says, and he wrote verses to supplement his income[2]. Between 41 B.C. the year after Philippi and 35 B.C. he composed the Epodes, and the first book of the Satires. These poems would naturally be circulated individually by recitation or in copies as they were composed; they did not appear as volumes till 34 B.C. Naturally also Horace met the other young men of letters working at Rome. Among them was Virgil, who had taken part in the civil war, but had been like Horace deprived of his estate[5]. The property was restored to him by the influence of Maecenas, one of Augustus's two great ministers, whose name has become proverbial for his patronage of literature.

[1] Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula.—C. ii. 7. 9.

[2] Unde simul primum me dimisere Philippi
Decisis humilem pennis inopemque paterni
Et laris et fundi, paupertas impulit audax
Ut versus facerem.—E. ii. 2. 49.

[3] Scriptum quaestorium comparavit.—Suet. *Vit. Horatii.*

[4] De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.—S. ii. 6. 36.

[5] See the first Eclogue.

Maecenas plays so large a part in the life of Horace that it is necessary to give a sketch of his personality.

C. Cilnius Maecenas belonged to one of the noblest families in Etruria; and the Etruscan civilization which, as the Romans believed, came to Italy from a Lydian settlement, was far older than the Roman. His descent was thus illustrious; his forefathers on both sides of the house had commanded armies[1]; but his ancestors had never obtained promotion at Rome, probably because it was against the family tradition to seek it. At all events Maecenas never took any official position; his status was merely that of an *eques*, a gentleman[2], and any free-born Roman who possessed 400,000 sesterces (roughly £4000) was entitled to this rank. He was about Horace's equal in age; his birthday fell on the Ides of April[3]; but nothing is known of him till 40 B.C., when he appears as a close friend and confidant of Octavian, then triumvir. From this time onward he was chief adviser in civil matters to the future Emperor, as Agrippa was in military affairs. During the campaign of 31 B.C. in which Antony was crushed at Actium, Maecenas governed Italy with full powers as regent. His position was therefore unprecedented at Rome, where power had hitherto been inseparable from office. But Maecenas without ever entering the senate was by virtue of his influence with the princeps a person far more to be courted than the consuls themselves. He was fond of the pleasant things of this life not less than of literature and literary society. His house, if we can believe Horace, was a centre for the wits, and singularly free from corrupt

[1] Tyrrhena regum progenies.—C. iii. 29. 1.
Maecenas atavis edite regibus.—C. i. 1. 1.
Non quia, Maecenas, Lydorum quicquid Etruscos
Incoluit fines nemo generosior est te
Nec quod avus tibi maternus fuit atque paternus
Olim qui magnis legionibus imperitarent.—S. i. 6. 1.

[2] Maecenas, equitum decus.—C. iii. 16. 20.

[3] C. iv. 11. 14 sqq.

intrigue[1]. At all events, it is certain that Horace owed his presentation to two other poets with whom he continued in a friendship only broken by death, though he himself attained to an intimacy with the patron which they could scarcely claim, and received favours the like of which were not conferred on his introducers.

It was Virgil and Varius[2] who brought Horace to the notice of Maecenas; when, we cannot say, but it must have been about 40 B.C. Horace describes his introduction, how he blushed and stammered before the great man, who replied after his custom briefly[3]. Nine months later Maecenas invited him to the house and told him to consider himself a privileged visitor. In 37 B.C. he accompanied Maecenas on his journey to Brundisium, where the statesman went to negotiate on behalf of Octavian with Antony's representatives, Virgil and Varius being also of the party. The whole journey is described in the fifth Satire of Book I. The intimacy grew and Horace received gifts from his patron. In what year the famous Sabine farm was bestowed upon him we do not know; but throughout the first book of the Satires, that is up to 35 B.C., he writes as a townsman. In the second book (35–30 B.C.) he speaks constantly of his country retreat; and about the same period begin those allusions to his own indolence which grow increasingly frequent[4]. Of the Odes the first three books were published in 24 B.C.; several

[1] Domus hac nec purior ulla est
Nec magis his aliena malis; nil mi officit unquam
Ditior hic aut est quia doctior.—S. i. 9. 49.

[2] Optimus olim
Virgilius, post hunc Varius, dixere quid essem.—S. i. 6. 54.

[3] Ut veni coram singultim pauca locutus
. . . . Respondes, ut tuus est mos,
Pauca: abeo; et revocas nono post mense iubesque
Esse in amicorum numero.—S. i. 6. 56 sqq.

[4] e.g.:—
Sic raro scribis, ut toto non quater anno
Membranam poscas, scriptorum quaeque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas.—S. ii. 3. 1.

poems in the first book may date back to his earliest period of literary work. The first book of the Epistles appeared in 20 B.C.[1] and it contains several references to the resentment expressed by Maecenas at his sterility and his prolonged absences from Rome. Take back your gifts if you will, says Horace; I am grateful for them; but I cannot sell my freedom and my right to be idle—*liberrima otia*[2]—for all the riches of Araby. Moreover, he says, 'I am too old for fooling; philosophy is the proper study for a man of my years, not poetry. Let me live the contemplative life,'—a pretty phrase for idleness[3].

Horace speaks with the independence of a man who knows his own mind and his own value. The intimacy with Maecenas had led to a friendship hardly less close with Augustus, who wished to attach Horace to his household as secretary[4]. The poet, however, declined this confidential position and remained simply his prince's favourite guest. In 17 B.C. a great occasion gave him official recognition as laureate. Augustus determined to revive the *ludi saeculares* or centennial games, observance of which had lapsed. It was in a sense the jubilee of the principate, now fairly and firmly established as a reign of peace and good order after a century of war and anarchy: and a central feature of the games was the great hymn to Phoebus and Diana written by Horace, and sung under his direction by a chorus of boys

[1] The last Epistle gives the date of the book and of his birth.
Me quater undenos sciat implevisse Decembres
Collegam Lepidum quo duxit Lollius anno.—E. i. 20 fin.

[2] E. i. 7. 36. The whole Epistle is to this effect.

[3] Non eadem est aetas, non mens. . . . .
Nunc itaque et versus et cetera ludicra pono,
Quid verum atque decens, curo et rogo et omnis in hoc sum.
E. i. 1. 4 sqq.

[4] Suet. *Vit.* Augustus ei epistolarum officium obtulit, ut hoc ad Maecenatem scripto significat, 'Ante ipse scribendis epistolis amicorum sufficiebam; nunc occupatissimus et infirmus Horatium nostrum a te cupio abducere. Veniet ergo ab ista parasitica mensa ad hanc regiam et nos in scribendis epistolis iuvabit.'

and maidens chosen from the noblest families in Rome [1]. Four years later, in 13 B.C., was published the fourth book of the Odes, nearly half of which is devoted to celebrating, directly or indirectly, the praises of Augustus and the glories and blessings of the new rule. The Art of Poetry and the second book of the Epistles, works chiefly occupied with applying the critical methods of Aristotle to the use of Roman writers, are of the same period but of uncertain date. An occurrence in his uneventful life to which he frequently refers is his escape from the fall of a tree on his Sabine farm [2]. His death took place in B.C. 8, three months after that of Maecenas, in singular fulfilment of his poetical prediction [3]; and the poet was buried with high pomp close by the grave of his friend. Such was the fitting close of this famous intimacy, which proved that gratitude can survive the bestowal of great favours. Horace and Maecenas demonstrated how a patron can confer and an artist receive the actual means of livelihood, without destroying the independence and equality of true friendship.

It will have been seen that Horace's life was after its first years not an eventful one, though singularly full of interest. He lived for thirty years in close intimacy with the men who were making history by establishing that Roman empire which remains the greatest political institution that the world has seen. To that intimacy he owes the deep knowledge of the world which has made him in all ages the favourite poet of statesmen like Talleyrand and Warren Hastings. It has been said of Spenser, and it might be said with even more truth of Virgil, that he is the poet's poet. Horace is pre-eminently

[1] Besides the Carmen Saeculare Horace has an ode to Apollo (C. iv. 6), which concludes with an address to his choir 'Virginum primae puerique claris Patribus orti.'

[2] Prope funeratus Arboris ictu.—C. iii. 8. 7; cf. C. ii. 13, where a whole ode commemorates the fact.

[3] C. ii. 17, especially the lines 9 sqq.:

Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcumque praecedes, supremum
Carpere iter comites parati.

the poet of those who do not care for poetry. He has really more affinity with an essayist like Montaigne, or even with a writer of maxims like La Rochefoucauld, than with Homer, Virgil, Dante, Shakspeare, Shelley and Tennyson ; a full half of his work, the Satires and Epistles, is not poetry at all, as he knew and said himself[1]. The Satires have not even the charm of harmonious verse which belongs for instance to Pope's Moral Essays. But whether they are poetry or not, they are admirable literature, and more than any other document of antiquity they make Rome of that day real to us. The Epodes, his earliest work in lyrical forms, are with one or two exceptions of comparatively little interest ; many of them are coarse and bitter personal attacks. The Odes, upon which Horace rests his claim to be a poet and not merely a good writer, occupy a position that is unique in literature. They are undoubtedly the best-known poetry in the world. If every copy of them were destroyed to-morrow, it would be easy to form for instance a committee of the House of Commons, which could restore from memory the entire text within a week. They have been drilled and flogged into numberless generations of schoolboys, and yet they have not lost their charm. Byron certainly was of a different opinion. 'Then farewell, Horace,' he writes :—

> Then farewell, Horace; whom I hated so,
> Not for your faults, but mine; it is a curse
> To understand, not feel, your lyric flow,
> To comprehend, but never love, your verse.

But nearly all teachers will agree that Horace is the one poet who keeps his freshness in the wear and tear of the class-room. It is worth while trying to analyse his singular charm.

Horace appeals to mankind as a poet and a moralist.

[1] His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et, quod prius ordine verbum est,
Posterius facias, praeponens ultima primis,
Non, ut si solvas 'Postquam Discordia tetra
Belli ferratos postes portasque refregit,'
Invenias etiam disiecti membra poetae.—S i. 4. 56.

Yet he is a poet without passion and a moralist without originality. The other Latin poets who wrote of love celebrate a single mistress; Catullus his Lesbia, Tibullus his Delia, Propertius Cynthia, and Ovid his Corinna. If we ask after Horace's lady-love, her name is Legion; Chloe, Glycera, Leuconoe, Lyce and Cinara. All these ladies are perfectly unreal to us. They may have existed, or the poems in their honour may be simply translations from the Greek. Lyce and Cinara are less shadowy than the rest, and many people have written sentimentally of Horace's devotion at least to the latter. But the most one can say about her is that a few allusions prove her to have been the least indefinite among the pleasant recollections of his youth. She cost him nothing[1]; not even the regret of seeing her grow elderly and unattractive, for the Fates were kind and cut her off in the fullness of her beauty[2].

Not only the most universal of passions, but those other feelings which most strongly move mankind are curiously lacking in Horace. Wifeless and childless, he is the clubman among poets, leading a detached and self-centred existence. Yet to certain emotions his nature was finely responsive. For Maecenas and for Virgil he had a friendship of no common warmth: and, as befitted the intimate of Augustus, he had a truly great sense of the greatness of Rome. These two themes, friendship and patriotism, inspire whatever is best in the Odes, apart from the mere charm of expression; they alone rouse in him that enthusiasm which gives him his claim to be in the highest sense of the word a poet. In any real poetry there must always exist behind the mere mastery of expression some *vis vivida*, some animating energy.

But the thing which has given Horace his place is not the matter but the form of his work. No great writer was ever less original than Horace; he is, indeed, in this typical

[1] Quem scis immunem Cinarae placuisse rapaci.—E. i. 14. 33.

[2] Sed Cinarae breves
Annos fata dederunt.—C. iv. 13. 22.

of the whole Latin literature, which subsisted on borrowings. Of his Odes it is pretty certain that many were mere translations from the Greek. Even in his Satires, the only distinctively Latin form of composition, he admits that he followed Lucilius; and Professor Tyrrell goes so far as to say, on the strength of certain fragments of the older poet which survive, that he merely modernized the poems as Dryden and Pope modernized Chaucer. But Dryden and Pope only superseded Chaucer for a few years, whereas Horace entirely replaced Lucilius: and it must be admitted in common fairness that the best thing in the Satires, his account of his relations with Maecenas and the envy it brought upon him in his every-day life, and the best things in the Odes, like his magnificent song of triumph over the defeat of Cleopatra, cannot possibly have been imitations. And many famous passages in his lyrics, which, having no particular reference, may possibly be translations, would probably be equally famous, even if an original existed.

> Though old the thought and oft expressed,
> 'Tis his at last who says it best.

And Horace possesses a great deal of inalienable estate acquired in this title. It was the study of his life '*proprie communia dicere*,' to express moral truths or even truisms in such a way as to stamp them his own for ever. The method has its disadvantages. You may turn over Horace from cover to cover without meeting a thought which might not have occurred to any one; there are platitudes on almost every page; and the obscurity, which results from attempt at condensation, is, as he very well knew, his commonest fault[1]. Yet, in writing of this sort, it is the hits which count, not the misses; and Horace has become, what he would have certainly chosen to be, the most quotable and most quoted of writers. He is so *communis*, so impersonal, that everybody can sympathize with his utterance. His standpoint is almost everywhere the balanced attitude of middle age.

[1] Brevis esse laboro,
Obscurus fio.—A. P. 25.

As a moralist, he has been strangely commended, seeing that when he descends from generalities to give a particular recommendation it is frequently immoral. As a critic, he exercised for eighteen centuries almost unquestioned dictatorship. Critics like Boileau practically admitted no appeal from his judgement. Nowadays we hold other opinions, and incline to ask what Horace was about that he did not recognize the genius of Catullus and Lucretius. Yet his practical precepts, his insistence upon conscientious and finished workmanship, were no doubt of great value to his own age and are of permanent application. Literature under Augustus became the fashion, and Horace inculcated upon a 'mob of gentlemen who wrote with ease' the duty of polish, 'the labour of the file[1].' Many of his utterances were strained by critics who neglected his main recommendation to study the Greek models[2] and were content with the second-hand versions made by those Latins whom he criticized. For instance, because Horace declared that tragedy disdains to babble trivial verses, a hard and fast canon of style came into being which rejected from serious poetry all words that were not 'noble,' and would condemn the finest passage of Othello because Desdemona talks of her handkerchief. But it is difficult to discover any criticism in the Ars Poetica and Epistles which is not at least excellent sense ; unless it be the famous recommendation that a poem should be kept nine years before it is given to the world[3] ; as if a man capable of doing good work did not know when he had done it.

In his personal appearance Horace was short and fat[4]:

[1] Limae labor.—A. P. 291.

[2] Vos exemplaria Graeca
Nocturna versate manu, versate diurna.—A. P. 268.

[3] Si quid tamen olim
Scripseris, in Maeci descendat iudicis aures,
Et patris et nostras, *nonumque prematur in annum.*—A. P. 386.

[4] Ab imo
Ad summum totus moduli bipedalis.—S. ii. 3. 308.

Augustus said he was like 'a little pint pot[1].' His hair had been black [2], but was grizzled and receding from the temples when he wrote the Epistle to Maecenas. He suffered from sore eyes [3]. His temper was quick but not resentful [4]. He liked to sit huddled up with a book by the fire in winter and to lounge in the sun in summer [5]. He liked good wine and plenty of sleep [6]. In his youth he was ambitious of literary fame; but having acquired celebrity and a competence, he felt in himself no creative impulse or mission, such as urged Milton to write [7]. Dr. Johnson's is an instance of a not dissimilar temperament. Few personalities in literature are so well known to us, and few, if any, are more amiable.

[1] 'Vereri autem mihi videris ne maiores libelli tui sint quam ipse es. Sed, si statura deest, corpusculum non deest. Itaque licebit in sextariolo scribas; cum circuitus voluminis tui sit ὀγκωδέστατος sicut est ventriculi tui.' 'You seem to me afraid that your books might be bigger than yourself. But if height is lacking, you have bulk. So you may write in the compass of a pint pot; since the girth of your volume (the roll of parchment) is mighty capacious like that of your corporation.' Extract of letter from Augustus to Horace. Suet. *Vit. Horat.*

[2] Reddes nigros angusta fronte capillos.—E. 1. 7. 26.

[3] Dormitum ego Virgiliusque;
Namque pila lippis inimicum et ludere crudis.—S. i. 5. 48.

[4] Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.—E. i. 20. 24.

[5] Ad mare descendet vates tuus et sibi parcet
Contractusque leget.—E. i. 7. 11.

[6] Vini somnique benignus.—S. ii. 3. 3.

[7] Quod non desit habentem
Quae poterunt unquam satis expurgare cicutae
Ni melius dormire putem quam scribere versus?—E. ii. 2. 52.

INTRODUCTION TO BOOK I

HORACE claimed to have introduced the Greek lyrical forms to Latin literature, irrespective of the fact that Catullus had already done so [1]. 'Numerosus Horatius' ('the great artist in metres') is the title by which Ovid describes him [2]. He has employed in all eighteen lyric metres. Of these, six are only found in the Epodes. Ten of the remaining twelve are exemplified in the first book of the Odes. Two of them, the major Sapphic (Ode 8) and the fourth Archilochian (Ode 4), do not occur elsewhere.

Speaking generally the subjects treated in this book are lighter, more varied, and have less personal reference than those of the later odes. The note of serious patriotism is seldom heard, nor is there yet that joyful recognition of peace restored after long anarchy. In Ode 2 the poet owns Jove's judgement upon misdeeds and hopes that Caesar may be permitted to bring peace and above all to wipe out the disgrace of Carrhae. In Ode 6 Agrippa's martial achievements are spoken of as in the future. The ode to Augustus (12) claims for him a position second to Jove's, but names no honour won by him; the Parthians are spoken of as still to be tamed. Ode 14 expresses his solicitude for the state under the metaphor of a ship still threatened by storm. Ode 35 implores the protection of Fortune for Caesar in the expeditions which he projects against Britain and the

[1] Princeps Aeolium carmen ad Italos
Deduxisse modos.—C. iii. 30. 13.

[2] Tenuit nostras numerosus Horatius aures.—Trist. iv. 10. 49.

far East : once more the ode concludes with a reference to the Massagetae (who stand for the Parthians) still needing conquest : Ode 37 is the triumph song over Cleopatra's fall in 30 B.C. ; the cry of deliverance from long impending peril. This utterance of course must be five years earlier than Ode 29, which refers to the expedition to Arabia, dispatched in 24 B.C.

The *envoy* or concluding poem is also light in tone, in strong contrast with those attached to the second and third books, in each of which the poet predicts for himself world-wide fame and immortality.

The following is a table of the metres used in this book. Every student should know at least how to scan the Alcaic, Sapphic, and Asclepiad verses. The caesura is marked thus ||.

1. *Alcmanian.* C. 7, 28.

´– ⏖ | ´– ⏖ | ´– || ⏖ | ´– ⏖ | ´– ⏖ | ´– ⏓
´– ⏖ | ´– ⏖ | ´– ⏖ | ´– ⏓

Te maris | et terr | ae || numer | oque car | entis ar | enae |
Mensor | em cohib | ent Arch | yta—

The first line is an ordinary hexameter : the second a dactylic tetrameter = four feet, scanned like the last four of a hexameter.

2. *First Asclepiad.* C. 1.

– ⏓ | – ⏑ ⏑ – || – ⏑ ⏑ – | ⏑ ⏓

Maecen | as atavis || edite reg | ibus—

This verse is called the Asclepiadeus minor. The foot –⏑⏑– is a choriambus.

3. *Second Asclepiad* ; versus asclepiadeus major. C. 11. 18.

– – | – ⏑ ⏑ – || – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑ ⏓

Tu ne | quaesieris, | scire nefas, || quem mihi, quem | tibi

4. *Third Asclepiad.* C. 3, 13, 19, 36.

– ⏓ | – ⏑ ⏑ – | ⏑ ⏓
– ⏓ | – ⏑ ⏑ – || – ⏑ ⏑ – | ⏑ ⏓

Sic te | diva potens | Cypri
Sic frat | res Helenae || lucida sid | era.

Versus Glyconeus followed by Asclepiad minor. In Ode 15, lines 24 and 36 Horace begins the Asclepiad with a Trochee –⏑

5. *Fourth Asclepiad.* C. 6, 15, 24, 33.

– ⏓ | – ⏑ ⏑ – || – ⏑ ⏑ – | ⏑ ⏓ ter
– ⏓ | – ⏑ ⏑ – | ⏑ ⏓

Three Asclepiads minor followed by a Glyconean.

Scriber | is Vario || fortis et hos | tium
Victor | Maeonii || carminis a | lite
Quam rem | cunque ferox || navibus aut | equis
Miles | te duce gess | erit.

6. *Fifth Asclepiad.* C. 5, 14, 21, 23 (only thrice in the remaining books).

– ⏓ | – ⏑ ⏑ – || – ⏑ ⏑ – | ⏑ ⏓ bis
– ⏓ | – ⏑ ⏑ – | ⏒
– ⏓ | – ⏑ ⏑ – | ⏑ ⏓

Two Asclepiads minor, a Versus Pherecrateus and a Glyconic.

Quis mul | ta gracilis || te puer in | rosa
Perfus | us liquidis || urget odor | ibus
Grato | Pyrrha sub an | tro?
Cui flav | am religas | comam?

7. *Fourth Archilochian.* C. 4, not elsewhere.

– ⏔ | – ⏔ | – ⏔ | – ⏑ ⏑ || – ⏑ | – ⏑ | – ⏑
⏒ – | ⏑ – | ⏒ || – | ⏑ – | ⏒ – | ⏑ ⏓ | ⏒

The Archilochius major followed by a trochaic trimeter catalectic preceded by an anacrusis.

Solvitur | acris hi | emps grat | a vice | veris | et Fav | oni
Tra | huntque | siccas | machi | nae car | inas.

Archilochius major consists of a dactylic tetrameter

followed by three trochees. The second verse is usually described as a trimeter iambic. But dactyls and trochees are not employed in the same system with iambics. There is just the same reason for making this verse trochaic as for so describing the third verse of the Alcaic, which is now recognized as being trochaic with anacrusis. On the same principle the second verse of the first stasimon in Soph. Oed. R. is rightly described as troch. dim. cat. with anacrusis, not iamb. dim. See Kennedy's *Studia Sophoclea* on this point.

8. *Sapphic.* C. 2, 10, 12, 20, 22, 25, 30, 32, 38.

– ∪ | – ⏒ | – || ∪ ∪ | – ∪ | – ⏓ ter
– ∪ ∪ | – ⏓

Three minor Sapphics followed by a Versus Adonius.

In the minor Sapphic Horace generally keeps the caesura after the fifth syllable: in the later odes however he not unfrequently has it after the sixth, e. g. Phoebe silvarumque | potens Diana. The metrical effect of the two caesuras is widely different.

Iam sat | is terr | is || nivis | atque | dirae
Grandin | is mis | it || pater | ac rub | ente
Dexter | a sac | ras || iacul | atus arces
Terruit urbem.

9. *Major Sapphic.* C. 8, not elsewhere.

– ∪ ∪ | – ∪ | – ∪
– ∪ | – – | – ∪ ∪ – | – ∪ ∪ | – ∪ | – ∪

Lydia | dic per | omnes
Te de | os or | o Sybarin | cur proper | es am | ando.

The first is versus Aristophanicus: the second a common Sapphic with a choriambus inserted before the dactyl.

10. *Alcaic.* C. 9, 16, 17, 26, 27, 29, 31, 34, 35, 37.

– | – ∪ | – – || – ∪ ∪ | – ∪ ⏓ bis
– | – ∪ | – – | – ∪ | – ⏓
– ∪ ∪ | – ∪ ∪ | – ∪ | – ⏓

The first two verses consist of an anacrusis followed by a strong trochaic dipody and two dactyls. A strong troch. dip. is one in which the second trochee is replaced by a spondee. The third verse is an anacrusis followed by two strong troch. dipodiis. [It is in this strengthening of the troch. dip. that Horace has modified the practice of his Greek models.] The last verse is a logaoedic or dactyls followed by trochees.

O | Diva | gratum || quae regis | Antium
Prae | sens vel | imo || tollere | de gradu
Mor | tale | corpus | vel su | perbos
Vertere | funeri | bus tri | umphos.

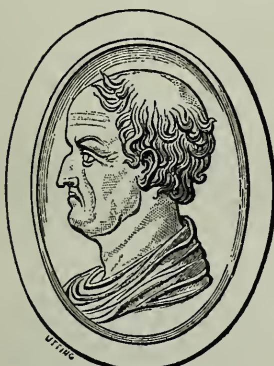
The first syllable of the first three verses is called the anacrusis or 'up-beat,' and is occasionally short in Horace and commonly so in his Greek models.

THE ODES OF HORACE

BOOK I

CARMEN I.

AD MAECENATEM.



Head of Maecenas from an amethyst signet ring.

MAECENAS atavis edite regibus,
O et praesidium et dulce decus meum :
Sunt quos curriculo pulverem Olympicum
Collegisse iuvat, metaque fervidis

Evitata rotis palmaque nobilis
Terrarum dominos evehit ad deos;
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo,
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros Attalicis conditionibus
Nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens otium et oppidi
Laudat rura sui; mox reficit rates
Quassas indocilis pauperiem pati.
Est qui nec veteris pocula Massici
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
Multos castra iuvant et lituo tubae
Permixtus sonitus bellaque matribus
Detestata. Manet sub Iove frigido
Venator tenerae coniugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
Me doctarum hederae praemia frontium
Dis miscent superis; me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
Quod si me lyricis vatibus inseres,
Sublimi feriam sidera vertice.

CARMEN II.

AD AUGUSTUM CAESAREM.



Augustus in middle age, from a Sard cut probably by the famous engraver Dioscorides: see the letters ΔΙΟΣ

Iam satis terris nivis atque dirae
Grandinis misit Pater, et rubente
Dextera sacras iaculatus arces
Terruit Urbem,
Terruit gentes, grave ne rediret
Saeculum Pyrrhae nova monstra questae,
Omne cum Proteus pecus egit altos
Visere montes,
Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat columbis,
Et superiecto pavidae natarunt
Aequore damae.
Vidimus flavum Tiberim retortis
Litore Etrusco violenter undis
Ire deiectum monumenta regis
Templaque Vestae;
Iliae dum se nimium querenti
Iactat ultorem, vagus et sinistra

Labitur ripa Iove non probante ux-
orius amnis.
Audiet cives acuisse ferrum,
Quo graves Persae melius perirent,
Audiet pugnas vitio parentum
Rara iuventus.
Quem vocet divum populus ruentis
Imperi rebus ? prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam ?
Cui dabit partes scelus expiandi
Iuppiter ? Tandem venias precamur
Nube candentes umeros amictus
Augur Apollo ;
Sive tu mavis, Erycina ridens,
Quam Iocus circum volat et Cupido ;
Sive neglectum genus et nepotes
Respicis auctor,
Heu nimis longo satiate ludo,
Quem iuvat clamor galeaeque leves,
Acer et Mauri peditis cruentum
Voltus in hostem.
Sive mutata iuvenem figura
Ales in terris imitaris almae
Filius Maiae patiens vocari
Caesaris ultor :
Serus in caelum redeas diuque
Laetus intersis populo Quirini.
Neve te nostris vitiis iniquum
Ocior aura
Tollat. Hic magnos potius triumphos,
Hic ames dici pater atque princeps,
Neu sinas Medos equitare inultos,
Te duce, Caesar.

CARMEN III.

AD NAVEM QUA VEHEBATUR VIRGILIUS ATHENAS PROFICISCENS.

Sic te diva potens Cypri,
  Sic fratres Helenae, lucida sidera,
Ventorumque regat pater
  Obstrictis aliis praeter Iapyga,
Navis, quae tibi creditum
  Debes Virgilium, finibus Atticis
Reddas incolumem, precor,
  Et serves animae dimidium meae.
Illi robur et aes triplex
  Circa pectus erat, qui fragilem truci
Commisit pelago ratem
  Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus
  Nec tristes Hyadas nec rabiem Noti,
Quo non arbiter Hadriae
  Maior, tollere seu ponere volt freta.
Quem mortis timuit gradum,
  Qui siccis oculis monstra natantia,
Qui vidit mare turgidum et
  Infames scopulos Acroceraunia?
Nequiquam deus abscidit
  Prudens Oceano dissociabili
Terras, si tamen impiae
  Non tangenda rates transiliunt vada.
Audax omnia perpeti
  Gens humana ruit per vetitum nefas.
Audax Iapeti genus
  Ignem fraude mala gentibus intulit.

Post ignem aetheria domo
  Subductum, macies et nova febrium
Terris incubuit cohors,
  Semotique prius tarda necessitas
Leti corripuit gradum.
  Expertus vacuum Daedalus aëra
Pennis non homini datis;
  Perrupit Acheronta Herculeus labor.
Nil mortalibus ardui est;
  Caelum ipsum petimus stultitia, neque
Per nostrum patimur scelus
  Iracunda Iovem ponere fulmina.

CARMEN IV.

AD L. SESTIUM.

Solvitur acris hiemps grata vice veris et Favoni,
  Trahuntque siccas machinae carinas.
Ac neque iam stabulis gaudet pecus aut arator igni;
  Nec prata canis albicant pruinis.
Iam Cytherea choros ducit Venus imminente Luna,
  Iunctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum graves Cyclopum
  Volcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto
  Aut flore, terrae quem ferunt solutae.
Nunc et in umbrosis Fauno decet immolare lucis,
  Seu poscat agna sive malit haedo.
Pallida Mors aequo pulsat pede pauperum tabernas
  Regumque turres. O beate Sesti,
Vitae summa brevis spem nos vetat inchoare longam.
  Iam te premet nox fabulaeque Manes

Et domus exilis Plutonia; quo simul mearis,
    Nec regna vini sortiere talis,
Nec tenerum Lycidan mirabere, quo calet iuventus
    Nunc omnis et mox virgines tepebunt.

CARMEN V.

AD PYRRHAM.



This drawing, from a statuette in the British Museum, represents a fashionable young lady of Horace's period She wears three garments; a long flowing robe caught up by a girdle just above the hips, so as to make the crinkled fold; a loose vest rather open at the neck, which hangs straight, and is confined below the breasts by another girdle; and lastly a sort of opera cloak thrown over her shoulders, and kept in place by brooches. The lady has unfortunately lost an arm.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus,
    Grato, Pyrrha, sub antro?
        Cui flavam religas comam,

Simplex munditiis? Heu quoties fidem
Mutatosque deos flebit et aspera
    Nigris aequora ventis
        Emirabitur insolens,
Qui nunc te fruitur credulus aurea;
Qui semper vacuam, semper amabilem
    Sperat nescius aurae
        Fallacis. Miseri, quibus
Intentata nites! Me tabula sacer
Votiva paries indicat uvida
    Suspendisse potenti
        Vestimenta maris deo.

CARMEN VI.

AD AGRIPPAM.



Head of Agrippa, from a gem.

Scriberis Vario fortis et hostium
Victor Maeonii carminis alite,
Quam rem cunque ferox navibus aut equis
    Miles te duce gesserit.

Nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
Nec cursus duplicis per mare Ulixei,
Nec saevam Pelopis domum
Conamur, tenues grandia, dum pudor
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
Culpa deterere ingeni.
Quis Martem tunica tectum adamantina
Digne scripserit? aut pulvere Troico
Nigrum Merionen? aut ope Palladis
Tydiden superis parem?
Nos convivia, nos proelia virginum
Sectis in iuvenes unguibus acrium
Cantamus vacui sive quid urimur,
Non praeter solitum leves.

CARMEN VII.

AD L. MUNATIUM PLANCUM.

LAUDABUNT alii claram Rhodon aut Mytilenen,
Aut Epheson bimarisve Corinthi
Moenia, vel Baccho Thebas vel Apolline Delphos
Insignes aut Thessala Tempe.
Sunt, quibus unum opus est intactae Palladis urbem
Carmine perpetuo celebrare, et
Undique decerptam fronti praeponere olivam.
Plurimus in Iunonis honorem
Aptum dicet equis Argos ditesque Mycenas.
Me nec tam patiens Lacedaemon
Nec tam Larissae percussit campus opimae,
Quam domus Albuneae resonantis

Et praeceps Anio ac Tiburni lucus et uda
Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila caelo
Saepe Notus neque parturit imbres
Perpetuos, sic tu sapiens finire memento
Tristitiam vitaeque labores
Molli, Plance, mero, seu te fulgentia signis
Castra tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
Cum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:
'Quo nos cunque feret melior fortuna parente
Ibimus, o socii comitesque!
Nil desperandum Teucro duce et auspice Teucro;
Certus enim promisit Apollo,
Ambiguam tellure nova Salamina futuram.
O fortes peioraque passi
Mecum saepe viri, nunc vino pellite curas;
Cras ingens iterabimus aequor.'

CARMEN VIII.

AD LYDIAM.

Lydia, dic, per omnes
Te deos oro, Sybarin cur properes amando
Perdere; cur apricum
Oderit campum, patiens pulveris atque solis?
Cur neque militaris
Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? Cur olivum

Sanguine viperino
Cautius vitat neque iam livida gestat armis
Brachia, saepe disco,
Saepe trans finem iaculo nobilis expedito?
Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Troiae
Funera, ne virilis
Cultus in caedem et Lycias proriperet catervas?

CARMEN IX.

AD THALIARCHUM.

Vides, ut alta stet nive candidum
Soracte, nec iam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto.
Dissolve frigus, ligna super foco
Large reponens, atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.
Permitte divis cetera, qui simul
Stravere ventos aequore fervido
Deproeliantes, nec cupressi
Nec veteres agitantur orni.
Quid sit futurum cras, fuge quaerere, et
Quem Fors dierum cunque dabit, lucro
Appone, nec dulces amores
Sperne puer neque tu choreas,
Donec virenti canities abest
Morosa. Nunc et campus et areae
Lenesque sub noctem susurri
Composita repetantur hora;

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis
Aut digito male pertinaci.

CARMEN X.

AD MERCURIUM.

Mercuri, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus et decorae
More palaestrae,
Te canam, magni Iovis et deorum
Nuntium curvaeque lyrae parentem,
Callidum, quidquid placuit, iocoso
Condere furto.
Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetra
Risit Apollo.
Quin et Atridas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Troiae
Castra fefellit.
Tu pias laetis animas reponis
Sedibus virgaque levem coerces
Aurea turbam, superis deorum
Gratus et imis.

CARMEN XI.

AD LEUCONOEN.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem di dederint, Leuconoë, nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes seu tribuit Iuppiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum, sapias, vina liques et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas. Carpe diem quam minimum credula postero.

CARMEN XII.

AD AUGUSTUM.



Clio, the Muse of History, holding papyrus roll of records, her distinctive mark in art.

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? Cuius recinet iocosa
    Nomen imago

Aut in umbrosis Heliconis oris
Aut super Pindo, gelidove in Haemo?
Unde vocalem temere insecutae
    Orphea silvae
Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
    Ducere quercus.
Quid prius dicam solitis parentis
Laudibus, qui res hominum ac deorum,
Qui mare ac terras variisque mundum
    Temperat horis?
Unde nil maius generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
    Pallas honores,
Proeliis audax. Neque te silebo,
Liber, et saevis inimica Virgo
Beluis, nec te metuende certa
    Phoebe sagitta.
Dicam et Alciden puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
    Stella refulsit,
Defluit saxis agitatus umor,
Concidunt venti, fugiuntque nubes,
Et minax — quod sic voluere — ponto
    Unda recumbit.
Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
    Nobile letum.
Regulum et Scauros animaeque magnae
Prodigum Paullum superante Poeno

Gratus insigni referam Camena
    Fabriciumque.
Hunc et incomptis Curium capillis
Utilem bello tulit et Camillum
Saeva paupertas et avitus apto
    Cum lare fundus.
Crescit occulto velut arbor aevo
Fama Marcelli, micat inter omnes
Iulium sidus velut inter ignes
    Luna minores.
Gentis humanae pater atque custos
Orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
    Caesare regnes.
Ille, seu Parthos Latio imminentes
Egerit iusto domitos triumpho
Sive subiectos Orientis orae
    Seras et Indos,
Te minor latum reget aequus orbem;
Tu gravi curru quaties Olympum,
Tu parum castis inimica mittes
    Fulmina lucis.

CARMEN XIII.

AD LYDIAM.

Cum tu, Lydia, Telephi
  Cervicem roseam, cerea Telephi
Laudas brachia, vae meum
  Fervens difficili bile tumet iecur,

Tum nec mens mihi nec color
  Certa sede manent, umor et in genas
Furtim labitur arguens
  Quam lentis penitus macerer ignibus.
Uror, seu tibi candidos
  Turparunt umeros immodicae mero
Rixae, sive puer furens
  Impressit memorem dente labris notam.
Non, si me satis audias,
  Speres perpetuum dulcia barbare
Laedentem oscula, quae Venus
  Quinta parte sui nectaris imbuit.
Felices ter et amplius,
  Quos irrupta tenet copula, nec malis
Divolsus querimoniis
  Suprema citius solvet amor die.



A young lady wearing a pearl necklace. Pearls were the special mark of Venus, hence this lady probably belongs to the imperial family, who claimed descent from Aeneas, son of Venus.

CARMEN XIV.

AD REM PUBLICAM.



Galley running with the wind; at the stern is a circular lantern; the *aplustre* is trident-shaped, and above it is the *picta puppis*, a winged figure of Victory, giving its name to the ship. The pilot is in the stern managing a pair of steering oars; a sailor pulling at a halyard shifts the sheets (*pedes*) of the primitive sail.

O navis, referent in mare te novi
Fluctus. O quid agis? Fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus,
Et malus celeri saucius Africo
Antennaeque gemant ac sine funibus
Vix durare carinae
Possint imperiosius
Aequor? Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Silvae filia nobilis,
Iactes et genus et nomen inutile,
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.

CARMEN XV.

NEREI VATICINIUM DE EXCIDIO TROIAE.



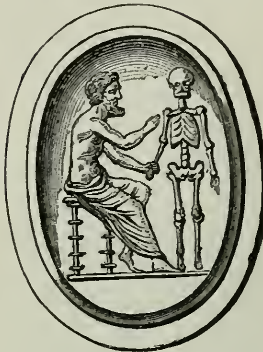
Paris, with Phrygian cap, shepherd's crook and goatskin *Chlamys*, holding the apple of discord. Note his effeminate and ardent type

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
Ventos, ut caneret fera
Nereus fata: 'Mala ducis avi domum,
Quam multo repetet Graecia milite,
Coniurata tuas rumpere nuptias
Et regnum Priami vetus.

Heu heu! quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Iam galeam Pallas et aegida
    Currusque et rabiem parat.
Nequiquam Veneris praesidio ferox
Pectes caesariem, grataque feminis
Imbelli cithara carmina divides;
    Nequiquam thalamo graves
Hastas et calami spicula Cnosii
Vitabis strepitumque et celerem sequi
Aiacem; tamen heu serus adulteros
    Crines pulvere collines.
Non Laërtiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
    Teucer et Sthenelus sciens
Pugnae, sive opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
    Tydides melior patre;
Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu,
    Non hoc pollicitus tuae.
Iracunda diem proferet Ilio
Matronisque Phrygum classis Achilleï;
Post certas hiemes uret Achaïcus
    Ignis Iliacas domos.'

CARMEN XVI.

PALINODIA AD AMICAM.



Prometheus constructing the framework of man.

O MATRE pulchra filia pulchrior,
Quem criminosis cunque voles modum
  Pones iambis, sive flamma
    Sive mari libet Hadriano.
Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
  Non Liber aeque, non acuta
    Sic geminant Corybantes aera,
Tristes ut irae, quas neque Noricus
Deterret ensis nec mare naufragum
  Nec saevus ignis nec tremendo
    Iuppiter ipse ruens tumultu.
Fertur Prometheus, addere principi
Limo coactus particulam undique
  Desectam, et insani leonis
    Vim stomacho apposuisse nostro

Irae Thyesten exitio gravi
Stravere et altis urbibus ultimae
  Stetere causae, cur perirent
    Funditus imprimeretque muris
Hostile aratrum exercitus insolens.
Compesce mentem; me quoque pectoris
  Tentavit in dulci iuventa
    Fervor et in celeres iambos
Misit furentem. Nunc ego mitibus
Mutare quaero tristia, dum mihi
  Fias recantatis amica
    Opprobriis animumque reddas.

CARMEN XVII.

AD TYNDARIDEM.

VELOX amoenum saepe Lucretilem
Mutat Lycaeo Faunus, et igneam
  Defendit aestatem capellis
    Usque meis pluviosque ventos.
Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
  Olentis uxores mariti,
    Nec virides metuunt colubras,
Nec Martiales Haediliae lupos,
Utcunque dulci, Tyndari, fistula
  Valles et Usticae cubantis
    Levia personuere saxa.
Di me tuentur, dis pietas mea
Et Musa cordi est. Hic tibi copia
  Manabit ad plenum benigno
    Ruris honorum opulenta cornu.

Hic in reducta valle Caniculae
Vitabis aestus et fide Teïa
  Dices laborantes in uno
    Penelopen vitreamque Circen.
Hic innocentis pocula Lesbii
Duces sub umbra; nec Semeleïus
  Cum Marte confundet Thyoneus
    Proelia, nec metues protervum
Suspecta Cyrum, ne male dispari
Incontinentes iniiciat manus
  Et scindat haerentem coronam
    Crinibus immeritamque vestem.

CARMEN XVIII.

AD QUINTILIUM VARUM.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque, decens Venus?
At, ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata, monet Sithoniis non levis Euius,
Cum fas atque nefas exiguo fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus Amor sui,
Et tollens vacuum plus nimio Gloria verticem,
Arcanique Fides prodiga perlucidior vitro.

CARMEN XIX.

DE GLYCERA.

Mater saeva Cupidinum
  Thebanaeque iubet me Semeles puer
Et lasciva Licentia
  Finitis animum reddere amoribus.
Urit me Glycerae nitor
  Splendentis Pario marmore purius;
Urit grata protervitas
  Et voltus nimium lubricus adspici.
In me tota ruens Venus
  Cyprum deseruit, nec patitur Scythas
Et versis animosum equis
  Parthum dicere, nec quae nihil attinent.
Hic vivum mihi caespitem, hic
  Verbenas, pueri, ponite thuraque
Bimi cum patera meri:
  Mactata veniet lenior hostia.

CARMEN XX.

AD MAECENATEM.

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
    Cum tibi plausus,
Care Maecenas eques, ut paterni
Fluminis ripae, simul et iocosa
Redderet laudes tibi Vaticani
    Montis imago.

Caecubum et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae
Temperant vites neque Formiani
Pocula colles.

CARMEN XXI.

IN DIANAM ET APOLLINEM.

Dianam tenerae dicite virgines,
Intonsum, pueri, dicite Cynthium,
Latonamque supremo
Dilectam penitus Iovi.
Vos laetam fluviis et nemorum coma,
Quaecunque aut gelido prominet Algido,
Nigris aut Erymanthi
Silvis aut viridis Cragi;
Vos Tempe totidem tollite laudibus
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque umerum lyra.
Hic bellum lacrimosum, hic miseram famem
Pestemque a populo et principe Caesare in
Persas atque Britannos
Vestra motus aget prece.

CARMEN XXII.

AD ARISTIUM FUSCUM.

Integer vitae scelerisque purus
Non eget Mauris iaculis neque arcu
Nec venenatis gravida sagittis,
Fusce, pharetra,

Sive per Syrtes iter aestuosas
Sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
    Lambit Hydaspes.
Namque me silva lupus in Sabina,
Dum meam canto Lalagen et ultra
Terminum curis vagor expeditis,
    Fugit inermem,
Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Iubae tellus generat, leonum
    Arida nutrix.
Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
    Iuppiter urget;
Pone sub curru nimium propinqui
Solis in terra domibus negata:
Dulce ridentem Lalagen amabo,
    Dulce loquentem.



King Juba. His hair, probably a wig, is characteristic. Cicero Pro Lege Agr. 22) says *Volitat ante oculos istorum Iuba adolescens non minus bene nummatus quam bene capillatus*: i.e a youth with long hair, and a long purse. He had been sent to Rome to bribe the senate.

CARMEN XXIII.

AD CHLOËN.

Vitas hinnuleo me similis, Chloë,
Quaerenti pavidam montibus aviis
  Matrem non sine vano
    Aurarum et siluae metu.
Nam seu mobilibus veris inhorruit
Adventus foliis seu virides rubum
  Dimovere lacertae,
    Et corde et genibus tremit.
Atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor:
  Tandem desine matrem
    Tempestiva sequi viro.

CARMEN XXIV.

AD VIRGILIUM.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam pater
  Vocem cum cithara dedit.
Ergo Quintilium perpetuus sopor
Urget! cui Pudor et Iustitiae soror
Incorrupta Fides nudaque Veritas
  Quando ullum inveniet parem?
Multis ille bonis flebilis occidit,
Nulli flebilior quam tibi, Virgili.
Tu frustra pius heu non ita creditum
  Poscis Quintilium deos.

Quod si Threïcio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imagini,
  Quam virga semel horrida,
Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum: sed levius fit patientia,
  Quidquid corrigere est nefas.

CARMEN XXVI.

AD MUSAM DE AELIO LAMIA.

Musis amicus tristitiam et metus
Tradam protervis in mare Creticum
  Portare ventis, queis sub Arcto
    Rex gelidae metuatur orae,
Quid Tiridaten terreat, unice
Securus. O, quae fontibus integris
  Gaudes, apricos necte flores,
    Necte meo Lamiae coronam,
Pimplea dulcis! Nil sine te mei
Prosunt honores; hunc fidibus novis,
  Hunc Lesbio sacrare plectro
    Teque tuasque decet sorores.

CARMEN XXVII.

AD SODALES.

Natis in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
  Morem verecundumque Bacchum
    Sanguineis prohibete rixis.

Vino et lucernis Medus acinaces
Immane quantum discrepat; impium
  Lenite clamorem, sodales,
    Et cubito remanete presso.
Voltis severi me quoque sumere
Partem Falerni? dicat Opuntiae
  Frater Megillae, quo beatus
    Volnere, qua pereat sagitta.
Cessat voluntas? Non alia bibam
Mercede. Quae te cunque domat Venus
  Non erubescendis adurit
    Ignibus ingenuoque semper
Amore peccas. Quidquid habes, age,
Depone tutis auribus. Ah miser,
  Quanta laborabas Charybdi,
    Digne puer meliore flamma!
Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
  Vix illigatum te triformi
    Pegasus expediet Chimaera.



Bellerophon on Pegasus spearing the Chimaera. He wears the *petasus* or cap of an Epirote. He was prince of Ephyra in Epirus.

CARMEN XXVIII.

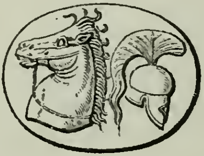
ARCHYTAS.

Te maris et terrae numeroque carentis harenae
  Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
  Munera, nec quidquam tibi prodest
Aërias tentasse domos animoque rotundum
  Percurrisse polum morituro.
Occidit et Pelopis genitor conviva deorum,
  Tithonusque remotus in auras
Et Iovis arcanis Minos admissus habentque
  Tartara Panthoiden iterum Orco
Demissum, quamvis clipeo Troiana refixo
  Tempora testatus nihil ultra
Nervos atque cutem morti concesserat atrae,
  Iudice te non sordidus auctor
Naturae verique. Sed omnes una manet nox
  Et calcanda semel via leti.
Dant alios Furiae torvo spectacula Marti;
  Exitio est avidum mare nautis;
Mixta senum ac iuvenum densentur funera, nullum
  Saeva caput Proserpina fugit.
Me quoque devexi rapidus comes Orionis
  Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus harenae
  Ossibus et capiti inhumato
Particulam dare. Sic, quodcunque minabitur Eurus
  Fluctibus Hesperiis, Venusinae
Plectantur silvae te sospite, multaque merces,
  Unde potest, tibi defluat aequo
Ab Iove Neptunoque sacri custode Tarenti.
  Neglegis immeritis nocituram

Postmodo te natis fraudem committere? Fors et
Debita iura vicesque superbae
Te maneant ipsum: precibus non linquar inultis,
Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
Iniecto ter pulvere curras

CARMEN XXIX.

AD ICCIUM.



The signet-ring of a horseman: horse's head with a Corinthian helmet.

Icci, beatis nunc Arabum invides
Gazis et acrem militiam paras
Non ante devictis Sabaeae
Regibus horribilique Medo
Nectis catenas? Quae tibi virginum
Sponso necato barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,
Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus et Tiberim reverti,

Cum tu coëmptos undique nobilis
Libros Panaeti, Socraticam et domum
Mutare loricis Hiberis,
Pollicitus meliora, tendis?

CARMEN XXX.

AD VENEREM.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron et vocantis
Thure te multo Glycerae decoram
Transfer in aedem.
Fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
Et parum comis sine te Iuventas
Mercuriusque.

CARMEN XXXI.

AD APOLLINEM.

Quid dedicatum poscit Apollinem
Vates? quid orat de patera novum
Fundens liquorem? Non opimae
Sardiniae segetes feraces,
Non aestuosae grata Calabriae
Armenta, non aurum aut ebur Indicum,
Non rura, quae Liris quieta
Mordet aqua taciturnus amnis.
Premant Calena falce quibus dedit
Fortuna vitem; dives et aureis
Mercator exsiccet culullis
Vina Syra reparata merce,

Dis carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
  Impune. Me pascunt olivae,
    Me cichorea levesque malvae
Frui paratis et valido mihi,
Latoë, dones et precor integra
  Cum mente nec turpem senectam
    Degere nec cithara carentem.

CARMEN XXXII

AD LYRAM.



Apollo, in the robe of a Muse, singing to his own *cithara* before the Delphic tripod. The *cithara* was of his invention, as the lyre was of Mercury's.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures, age dic Latinum,
    Barbite, carmen,

Lesbio primum modulate civi;
Qui ferox bello tamen inter arma
Sive iactatam religarat udo
    Litore navim,
Liberum et Musas Veneremque et illi
Semper haerentem puerum canebat
Et Lycum nigris oculis nigroque
    Crine decorum.
O decus Phoebi et dapibus supremi
Grata testudo Iovis, o laborum
Dulce lenimen, mihi cunque salve
    Rite vocanti.

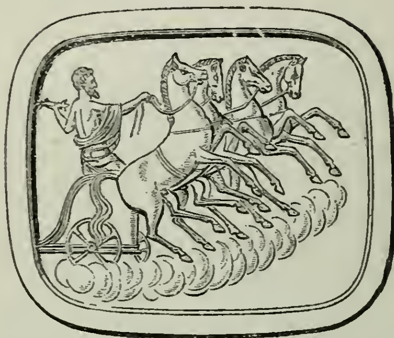
CARMEN XXXIII.

AD ALBIUM TIBULLUM.

Albi, ne doleas plus nimio memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi iunior
    Laesa praeniteat fide.
Insignem tenui fronte Lycorida
Cyri torret amor; Cyrus in asperam
Declinat Pholoën; sed prius Apulis
    Iungentur capreae lupis,
Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub iuga aënea
    Saevo mittere cum ioco.
Ipsum me melior cum peteret Venus,
Grata detinuit compede Myrtale
Libertina fretis acrior Hadriae
    Curvantis Calabros sinus.

CARMEN XXXIV.

AD SE IPSUM.



Jove driving his *quadriga* through clouds ; in his left hand is a thunderbolt ready to be hurled.

Parcus deorum cultor et infrequens
Insanientis dum sapientiae
Consultus erro, nunc retrorsum
Vela dare atque iterare cursus
Cogor relictos: namque Diespiter,
Igni corusco nubila dividens
Plerumque, per purum tonantes
Egit equos volucremque currum;
Quo bruta tellus et vaga flumina,
Quo Styx et invisi horrida Taenari
Sedes Atlanteusque finis
Concutitur. Valet ima summis

Mutare et insignem attenuat deus
Obscura promens; hinc apicem rapax
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

CARMEN XXXV.

AD FORTUNAM.

O DIVA, gratum quae regis Antium,
Praesens vel imo tollere de gradu
Mortale corpus vel superbos
Vertere funeribus triumphos,
Te pauper ambit sollicita prece
Ruris colonus, te dominam aequoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.
Te Dacus asper, te profugi Scythae,
Urbesque gentesque et Latium ferox
Regumque matres barbarorum et
Purpurei metuunt tyranni,
Iniurioso ne pede proruas
Stantem columnam neu populus frequens
Ad arma cessantes, ad arma
Concitet imperiumque frangat.
Te semper anteit saeva Necessitas,
Clavos trabales et cuneos manu
Gestans aëna, nec severus
Uncus abest liquidumque plumbum.
Te Spes et albo rara Fides colit
Velata panno nec comitem abnegat,

Utcunque mutata potentes
Veste domos inimica linquis.
At volgus infidum et meretrix retro
Periura cedit; diffugiunt cadis
Cum faece siccatis amici
Ferre iugum pariter dolosi.
Serves iturum Caesarem in ultimos
Orbis Britannos et iuvenum recens
Examen Eois timendum
Partibus Oceanoque rubro.
Eheu cicatricum et sceleris pudet
Fratrumque. Quid nos dura refugimus
Aetas? quid intactum nefasti
Liquimus? unde manum iuventus
Metu deorum continuit? quibus
Pepercit aris? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum.

CARMEN XXXVI.

IN HONOREM PLOTII NUMIDAE.

Et thure et fidibus iuvat
Placare et vituli sanguine debito
Custodes Numidae deos,
Qui nunc Hesperia sospes ab ultima
Caris multa sodalibus,
Nulli plura tamen dividit oscula
Quam dulci Lamiae, memor
Actae non alio rege puertiae

Mutataeque simul togae.
  Cressa ne careat pulchra dies nota,
Neu promptae modus amphorae,
  Neu morem in Salium sit requies pedum,
Neu multi Damalis meri
  Bassum Threïcia vincat amystide,
Neu desint epulis rosae
  Neu vivax apium neu breve lilium.
Omnes in Damalin putres
  Deponent oculos, nec Damalis novo
Divelletur adultero
  Lascivis hederis ambitiosior.



Sacrifice of a bull. Jove is enthroned on a pedestal; the *popa* or attendant on the priest bears pole-axe; the votary is a Roman in toga, bearing bowl for libation, and has his head veiled *sacrifico ritu*.

CARMEN XXXVII.

AD SODALES.



A contemporary portrait of Antony: he looks like the gladiator that Cicero called him.

Nunc est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
  Ornare pulvinar deorum
    Tempus erat dapibus, sodales.
Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
  Regina dementes ruinas,
    Funus et imperio parabat
Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
  Sperare fortunaque dulci
    Ebria: sed minuit furorem
Vix una sospes navis ab ignibus,
Mentemque lymphatam Mareotico
  Redegit in veros timores
    Caesar ab Italia volantem

Remis adurgens, accipiter velut
Molles columbas aut leporem citus
  Venator in campis nivalis
    Haemoniae, daret ut catenis
Fatale monstrum: quae generosius
Perire quaerens nec muliebriter
  Expavit ensem nec latentes
    Classe cita reparavit oras.
Ausa et iacentem visere regiam
Voltu sereno, fortis et asperas
  Tractare serpentes, ut atrum
    Corpore combiberet venenum,
Deliberata morte ferocior;
Saevis Liburnis scilicet invidens
  Privata deduci superbo
    Non humilis mulier triumpho.

CARMEN XXXVIII.

AD PUERUM.

PERSICOS odi, puer, apparatus,
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
    Sera moretur.
Simplici myrto nihil allabores
Sedulus curo: neque te ministrum
Dedecet myrtus, neque me sub arta
    Vite bibentem.

NOTES

CARMEN I.

For details concerning Maecenas see Introduction, p. 12.

Horace addresses his literary patron in the first line of his new volume of lyrical poems, as he had already addressed him in the first line of the Epodes and of the Satires, and as he afterwards addressed him in the first line of the Epistles; 'Prima dicte mihi, summa dicende Camena.'

The fact that this address stands first in all editions of the poet has made it perhaps the best known of his writings; yet the lines are a curious example of Horace's faulty obscurity, and their precise meaning can never be definitely settled. The general drift, however, is plain. Men have different ambitions, and care for nothing but their own tastes: verse is my delight: but if you crown my ambition by ranking me among the lyric poets, I shall be uplifted to the sky.

l. 1. **atavis edite regibus**: refers to his Etruscan descent; see Introd. p. 12.

ll. 3–10. **sunt quos . . . iuvat**, 'Some delight.' *Sunt qui* may be followed either by subjunctive, or, like the Greek *εἰσὶν οἵ*, by indicative. In the line (Epp. ii. 2. 182) 'Sunt qui non *habeant*, est qui non *curat* habere,' it is generally said that Horace uses the indicative to mark the greater definiteness of reference in *est qui non curat*, which really applies to himself.

The construction is (probably): *Sunt quos iuvat collegisse pulverem—et quos meta evitata rotis, palmaque nobilis evehit ad deos, terrarum dominos. Hunc* (iuvat,) *si turba certat* (eum) *tollere honoribus: illum* (iuvat) *si condidit quicquid de Libycis areis verritur.* The construction is resumed in l. 23 *Multos castra iuvant.* A paraphrase will explain. Some delight in chariot-racing and the joy of grazing the corner-post, and winning makes them feel like gods. One is delighted if the mob promotes him to office: another, if his granaries hold all the wheat that is swept from Libyan threshing-floors.

l. 4. **collegisse iuvat**: in Latin the perf. infin., like the Greek aorist, is sometimes used with no difference from the present.

meta . . . evitata. The racing-track for chariots was in the shape of a long oval. Up it stretched the *spina*, a long straight stone ridge. The *meta* or turning-post was the end of this farthest from the finish, and the drivers naturally tried to cut the corner as fine as possible.

l. 5. **palma nobilis**, 'the glorious palm' of victory.

l. 6. Some take **terrarum dominos** as object of **evehit**: the race and prize uplift the lords of lands to the gods. According to this view, (1) *terrarum dominos* would apply to the great Sicilian (and other) princes, Hiero, Thero, &c., whom Pindar glorified. But (2) the words *terrarum dominos* may apply to the gods themselves, 'the gods, the lords of the world.' Again (3) the words may refer to the victories in a slightly different sense from (1) i. e. 'raises them to the very heavens as lords of the world' (in their own estimation). Cp. iv. 2. 17 'quos Elea domum reducit Palma *caelestes*.' Finally (4) some connect the words with following sentence and make them refer to the Romans, comparing *Romanos rerum dominos gentemque togatam*, Virg. Aen. i. 282.

l. 7. **hunc** *iuvat*: the same verb governs *illum* in l. 9.

l. 8. **tergeminis . . . honoribus.** *Honos* is specially used of official rank: the 'triple ranks' are the three curule offices, curule aedileship, praetorship, consulship, in which the *cursus honorum* or official career at Rome culminated.

l. 12. **Attalicis condicionibus.** Attalus Philometor (Attalus III) of Pergamus died in 133, leaving his kingdom and property to Rome, to the exclusion of the rightful heir Aristonicus. To offer a man unexpected and undeserved wealth is therefore to offer him *Attalicas condiciones*. Horace says You could never tempt away the man who delights to till himself the estate of his father, though you should offer him such terms. Cf. 'neque Attali Ignotus heres regiam occupavi,' ii. 18. 5.

l. 13. **dimoveas, ut**, 'tempt him away from his harrow to become a sailor.'

Cypria: an example of 'literary' epithet. The use of *Cypria* here and *Myrtoum* in the next line adds nothing to the sense, but a certain richness to the expression; cf. in Virgil, G. iii. 12:—

'Primus Idumaeas referam tibi, Mantua, palmas.'

l. 15. **Icariis.** The Icarian was the S.E. portion of the Aegean into which Icarus dropped when flying from Crete. The Myrtoan sea was the S.W. portion. The N. part was called *Thracium*, and the S. *Creticum*.

Africum: the S.W. wind, famous for its violence; cf. infr. 3. 12.

l. 16. **otium et rura oppidi sui**: almost a hendiadys: 'the rural leisure of his petty town.'

l. 18. **indocilis . . . pati**, 'untaught to bear' the straitened means which would be the result of a country life at home. Horace affects this use of adj. with infin. Cp. C. iv. 9. 52 *timidus perire*; C. i. 3. 25 *audax perpeti*.

l. 19. **est qui** refers of course to Horace.

Massici: this wine ranked with Falernian as a vintage of the first class.

l. 20. **solido demere de die**, 'to filch a part from the working day.' *Solidus*, 'full': so 'solidum stipendium accepit,' 'he received his pay in full.'

l. 22. **stratus membra** would of course be in prose *stratis membris*.

lene, 'the gentle source of a sacred spring'; the meaning is that the water gushed noiselessly forth, and did not disturb sleep.

l. 23. **lituo tubae permixtus sonitus**. The *lituus* was curved and belonged to cavalry; the *tuba* straight and belonged to infantry.

l. 24. **bellaque matribus detestata**. *Matribus* is the dative of the agent often used in verse after a past part. pass., instead of the abl. with '*a*.' *Detestata* has passive sense, not uncommon with past participles of dep. verbs, e.g. *abominatus*, *metatus*, &c., cf. infr. 32. 5 'Lesbio primum modulate civi.' *Detestor* means 'I bear witness against'; so translate rather 'execrated' than 'abhorred.'

l. 25. **sub Iove**, 'under the sky': so 'sub divum rapiam,' infr. 18. 13.

l. 28. **teretes**, 'well-woven meshes.'

l. 29. **hederae**: sacred to Dionysus as the bay was to Apollo: poets were under the protection of both. Note emphatic position of me heightened by the repetition.

l. 30. **Dis miscent superis**, 'The ivy wreath admits me to the company of the gods above.' The poet says he is in the seventh heaven when he is allowed to wear the ivy crown that is the meed of poetic brows.

l. 33. **Euterpe** was the Muse of lighter lyric, Polyhymnia of more serious odes.

l. 34. **Lesboum**: so called because Sappho was a Lesbian.

refugit tendere: a good example of that 'perpetual slight novelty,' which as Aristotle says marks poetic style. The prose use would be *refugit a tendendo*. So in English one might say in verse:

'Nor shrinks to stretch the Lesbian lyre,'

but in prose it would scarcely be admissible.

l. 35. **quod si**: '*But* if.' It is hard to see what Horace means by the antithesis. Hence Nauck regards the last two lines as an afterthought. But this view is untenable as the poem is constructed

in stanzas of four lines each—a method which pervades the Odes. Nauck, however, begins the ode with 'Sunt quos' and ends at 'barbiton,' thus making eight four-line stanzas. This he thinks was the original ode, having no relation to Maecenas: Horace later tacked on the first two and last two lines. Perhaps the train of thought is: My delight it is to write poems, which, if the Muses do not check my inspiration, is a delight fit for gods; *but if* you give me an acknowledged place among the poets, my delight will increase till I 'strike the stars with my uplifted head.'

Wickham well points out the change of tone in such a poem as C. iii. 30, where Horace claims immortality as already won by his lyrics.

CARMEN II.

The object of the ode is to pay a superb compliment to Augustus. Its drift is as follows. Portents show that Jove is wrath with Rome (1–20). We suffer for our faults (21–24). What god can Rome invoke for aid? Apollo, Venus, Mars? or—if indeed it be Mercury, (the luck-bringer) who dwells among us in the likeness of a youth—then let him not be incensed with our vices, and let Caesar tarry till he completes his work.

The skill should be noted with which Horace avoids formally declaring that Caesar is a god; it is a more delicate flattery to say it by implication.

The portents referred to are probably those noted after Caesar's death. The inundation certainly took place in 44 B.C.

l. 5. **gentes**, 'mankind.' 'Jove scared mankind with the fear lest the dread age should return of Pyrrha, who bewailed strange prodigies in the day when Proteus drove his flocks to visit the mountains.'

Note that this version gives the force of **questae** (perf. pt.) and emphasizes the temporal use of **cum**. **Visere** is the Infin. expressing purpose after a verb of motion, a construction imitated from the Greek which is common in Latin poetry, but inadmissible in Latin prose.

l. 6. **Pyrrha** was the wife of Deucalion, and these two human beings alone survived the Deluge, which figured in the Hellenic as in most other mythologies.

l. 7. **Proteus**, the sea God; his flock were seals. Cp. Georg. iv. 425 sqq.

l. 14. The **litus Etruscum** is the North bank of Tiber. The river makes a sharp bend, and the high Etruscan shore 'flung the water back violently' flooding the city.

l. 15. **monumenta regis**, the old palace of Numa which stood near Vesta's temple. *Que* sometimes couples two designations of the same thing = 'even': cf. 'Titanas immanemque turmam,' iii. 4. 43.

l. 17. **dum . . . iactat**, 'In answer to Ilia's unbearable complaining, the River, all too fond, boasting himself her avenger, passes bounds and sweeps over the left bank, under the frown of Jove.'

Ilia (Rhea Silvia) was drowned in the Tiber by order of Amulius and in some forms of the legends Tiber is said to have received her and taken her for his wife. She complains because she is identified with the *gens Iulia* which has suffered in Caesar's death.

l. 19. **uxorius** : note the rare metrical license of dividing this word : cf. C. i. 25. 11, and ii. 16. 7.

l. 21. **cives**, very emphatic ; 'that our countrymen against our countrymen have whetted the sword, by which 'twere better that the insolent Persians should perish.'

perirent, is the apodosis of a conditional sentence whose protasis is understood—'*si acuendum esset*.'

The allusion is to the unavenged defeat of Crassus by the Parthians at Carrhae in 53 B.C. ; cf. infr. 51.

l. 24. **rara**, to be taken with **vitio parentum**, 'thinned through their parents' fault.'

ll. 25–26. **vocet** and **fatigent** are deliberative. **Populus** used of Rome as opposed to *gentes*, mankind. 'What God shall the nation invoke for the fortune of our tottering empire? With what prayer shall the virgins importune Vesta deaf to their litanies?' Vesta would be specially wroth with the murderers of Caesar who was Pontifex Maximus.

l. 31. **amictus**, not a prose word.

l. 33. Supply **venias** (the pure optative) from l. 30, 'Or come thou, if thou hadst rather.'

Erycina, Venus, whose temple on Mt. Eryx in Sicily was famous.

ll. 35–40. **auctor**, Mars. 'Or thou, if thou dost think at last upon thy neglected race, thou, glutted, alas! with sport too long protracted, thou, our founder, whose delight is in the battle-din and polished helms, and the stern brow bent by the Moorish warrior upon his blood-stained foe.' In **nimis . . . ludo** we have probably a reminiscence of the Homeric ἄτος πολέμοιο, 'thou who art satisfied (only) by too long sport.' Orelli translates **peditis**, 'dismounted,' on the ground that the Moors fought on horseback. Others read *Marsi* for the same reason. But, on the one hand, the Moors may have mingled foot-soldiers with their cavalry, and, on the other, we cannot bind poets to strict historical accuracy in a merely ornamental passage.

ll. 41–45. **sive . . . imitaris** is the protasis to **redeas**. Note that **filius** is not a vocative and should not be translated as one. **Ales** may be taken as a substantive.

'Or thou, winged deity, if in shape transformed thou dost bear on earth the semblance of a youth, thou the son of kindly Maia, yet brooking to be styled Caesar's avenger ; late be thy return to heaven, and long and joyful be thy sojourn among the people of Quirinus.'

Note that a verb in Latin is often best rendered by an abstract noun as here **redeas** and **intersis** : and conversely, 'Tardy was his coming,' *serus venit.*

l. 42. **Ales . . . Filius Maiae.** Mercury, the wing-footed god, was son of Maia, one of the Pleiades.

l. 47. **iniquum**, 'incensed with,' 'unpropitious to.' Cf. Virg. Aen. vi. 129 'Pauci quos *aequus* amavit Iuppiter . . . potuere,' 'A few have attained, upon whom Jove smiled and loved them.' This is the use of the word as to persons ; of things, *locus aequus*, *iniquus*, means favourable or unfavourable.

l. 49. **magnos . . . triumphos.** After Actium Augustus celebrated a triple triumph, lasting three days.

l. 50. **pater atque princeps.** The title of Pater Patriae was not formally voted by the Senate to Augustus till B.C. 2 but familiarly given long before.

princeps, 'chief,' really means 'first citizen,' and it was the title which the diplomacy of Augustus always led him to prefer.

CARMEN III.

To the ship which was carrying Virgil to Athens. No date can be fixed for this voyage.

ll. 1–8. The main verbs are **reddas** and **serves**. 'O ship, restore Virgil to land and keep him safe.' **Sic**, 'So (upon fulfilment of this wish), may the gods direct you.' Compare the English 'So help me God.'

l. 1. **diva potens Cypri** : 'Venus, the Lady of Cyprus.'

l. 2. **fratres Helenae**, Castor and Pollux, the Dioscuri, sons of Jove and Leda ; they were specially the guardian angels of ships : cf. Acts xxvii. 11 *σῆμα ἔχον Διοσκούρους*, and cf. infr. 12. 25.

l. 3. **ventorum . . . pater** : Aeolus.

Iapyx, the N. W. wind which would favour a voyage from Brindisi to Athens.

l. 8. **animae dimidium meae** : an Alexandrian *cliché*. **Νότος** . . . *ἅμισύ μευ ψυχῆς ἥρπασεν* **Ἀνδράγαθον**, Mel. A. P. ii. 464 'the south wind raped away Andragathus half of my soul,' and Call. Ep. 43 *ἥμισύ μευ ψυχῆς ἔτι τὸ πνέον, κ.τ.λ.* 'half of my soul it is that breathes ; cf. the address to Maecenas, whom Horace calls *meae partem animae*, C. ii. 17. 5.

l. 11. **primus commisit**, perhaps 'was the first to pit against,' so *committere leones*, 'to match lions.' But perhaps merely 'committed to the mercy of the deep.'

l. 12. **Africum**, the S.W. wind. 'The South warring out its

battles with the winds of the North.' For the force of *de-* as prefix cf. *deproeliari*, *debellare*; cf. Virg. G. i. 318 'Omnia ventorum concurrere proelia vidi.' Horace repeats in a frigid and hackneyed tone the metaphor by which a whirling tempest is said to be the battle of the winds, as if they were all blowing at once. It was originated by Aeschylus, P. V. 1085:—

σκιρτᾷ δ' ἀνέμων πνεύματα πάντων
εἰς ἄλληλα
στάσιν ἀντίπνουν ἀποδεικνύμενα.

'Blasts of all the winds leap upon one another, displaying to the world the strife of gust with gust.'

l. 14. **tristes**, 'baleful.' Cf. 'triste lignum,' C. ii. 13. 11. **Hyadas** from ὕειν, 'to rain.'

l. 15. **quo non arbiter Hadriae maior**, 'Than whom none wields a stronger sway on Hadria,'—the Adriatic, which Virgil had to cross.

l. 17. **quem mortis timuit gradum?** 'Which of death's advents dreaded he?' (lit. 'What kind of footfall?' 'the approach of death in what guise?').

l. 18. **siccis oculis.** Many edd. acquiesce in Bentley's *rectis* for *siccis*. But this is to import modern views into ancient poetry. Heroes in ancient times wept freely; not only Aeneas, but even Achilles.

l. 20. **Acroceraunia**, the headland 'of evil name,' which projected westward from Epirus.

ll. 21–22. Note emphatic position of **nequiquam** and **prudens**:

'God in his providence in vain
Hath severed countries by the estranging main.'

Cf. Matthew Arnold's line 'the unplumbed, salt, estranging sea.'

Adjectives in *-bilis* have sometimes an active sense, so *flebilis*, *penetrabile frigus*, *genitabilis aura*, &c.

l. 25. **audax . . . perpeti**: not a prose construction; see on i. 1. 18; the prose use would be *audax ad perpetienda*. There are four Pythagorean elements, earth, air, fire, and water; the first is man's inheritance, but he will not be contented with it, insisting impiously on trying to master the other three. And so the poet gives examples of the fate that has met men who tried the other elements. Virgil is on the sea and precedents are against him. Prometheus brought fire to mortals *fraude mala*, and his fate should be a warning. Daedalus tried the air *pennis non homini datis*, and suffered for it. [I owe this very ingenious note to Mr. E. Ensor.]

l. 26. **per vetitum nefas**, 'through the forbidden iniquity.'

l. 27. **Iapeti genus**, Prometheus, son of the Titan Iapetus.

l. 30. **subductum**, 'filched.'

nova, 'unfamiliar' (*not* 'a fresh troop').

l. 32. The accent of the verse seems to show that **prius** must go with **semoti**; 'And slow Fate hastened the step of Death before remote.' Some, however, take **necessitas leti** together, 'and the once slow inevitableness of distant death quickened its pace.'

l. 34. **Daedalus**, the famous artificer, whom Minos imprisoned in Crete, till he escaped with his son Icarus on wings of his own making.

l. 36. Hercules went down into Hades to deliver Theseus. In **perrupit** the last syllable is lengthened, though short by nature. The stress of the foot falls on it; it is the *syllaba in arsi*.

l. 38. **petimus**, 'we assail.'

l. 40. **iracunda . . . fulmina**, 'thunderbolts of wrath': *iracundus* in prose could hardly be applied to a thing. But cf. 15. 33 'iracunda . . . classis Achillei.' Probably Horace had here before his mind an expression of Pindar's in Nem. vi. 55, when he tells how Achilles slew Memnon *ἀκμᾷ ἔγχεος ζακότοιο*, 'with the point of the wrathful sword.'

CARMEN IV.

This ode belongs to Horace's period of metrical experimentation and its metre occurs only here. The composition is no better than a poetical exercise on a stock theme. Man's life changes like the seasons; therefore make the most of youth.

Sestius, to whom it is addressed, served like Horace under M. Brutus in Macedonia, and like him also was reconciled to Augustus.

l. 1. **vice**, 'the pleasant change (succession, *διαδοχή*) of spring.'

Favonius, the west wind, but emphatically 'the wind of growth'; *genitabilis* aura Favoni, Lucr. i. 11.

l. 2. The Latins and Greeks hardly put to sea in winter at all, but hauled up their ships on the beach by means of 'rollers' (machinae), by which again they were drawn down to the sea, 'high and dry.' at the approach of spring.

l. 5. **imminente Luna**, simply 'under the moon.'

l. 7. **alterno . . pede**, 'foot answering foot.'

l. 8. **urit**, 'makes glow.' Propertius has *urat aëna*, and cp. *φλέγω λαμπάσι τόδ' ἱερόν* ('with torches I set the shrine aglow'), Eur. Tro. 308.

l. 10. **solutae**, thawed, 'loosened.'

l. 12. **agna**, the abl.; an elliptic construction, 'seu poscat ut agna fiat'; cf. Virg. Ecl. 3. 77 'Cum faciam vitula pro frugibus, ipse venito,' 'When I make offerings with a heifer.'

l. 13. **aequo**, 'impartial.'

l. 13. **pulsat**: the regular word for knocking at a door. **Pede** goes with **pulsat**; it was with the foot not the hand that the door was struck when admittance was sought. Cp. Ar. Ran. 38 *ὡς κενταυρικῶς ἐνήλατο*. Even more decisive are *τὰ θύρετρα καλῷ ποδὶ Φοῖβος ἀράσσει*, Callim. Ap. 3, and 'pulsando pedibus paene confregi hasce ambas (fores),' Plaut. Most. ii. 2. 23.

l. 14. **regum**, 'of potentates': *rex* constantly means 'a great man.'

l. 16. **iam**, 'presently.' **premet**, 'will weigh upon you.'

fabulae: Persius, an imitator of Horace, writes (5. 152) 'Cinis et manes et fabula fies.' *Fabula* means a legend—so 'the shades, those mythic beings.'. It is nom. in apposition to Manes.

l. 17. **exilis**, 'lean': *tenues*, 'bodiless,' is the epithet constantly applied to *umbrae*. Horace slightly varies it. He has, no doubt, in his mind Homer's *νεκύων ἀμενηνὰ κάρηνα*. Similar is the meaning of *levis turba* (i. 10. 18). Cicero in one of his letters applies the adj. *exilis* to a 'skeleton legion,' one that was greatly below its full strength.

simul here = *simul atque*. **mearis** is fut. pf. indic. 'Whither when you shall have wandered, you shall cast no more lots for kingship of the wine.'

l. 18. **talis** is abl. plur. (though some translate as an adj., 'of such wine as this'). *Tali* were dice rounded off at two ends, to imitate knuckle-bones; *tesserae* were six-sided. Guests at a banquet decided by the dice who should be president of the feast. 'Quem *Venus arbitrum dicet bibendi*?' C. ii. 7. 25. *Venus* was the highest throw, when each of the four *tali* showed a different number. *Canis* was the lowest. Cp. Prop. iv. 8, 45:

> 'Me quoque per iactus Venerem quaerente secundam
> Semper damnosi subsiluere canes.'

The *arbiter bibendi* arranged toasts, and fixed the proportion of wine to water in the *crater*.

CARMEN V.

This ode is among the most famous for its charm of phrasing. Milton made a much overrated translation of it.

l. 1. **in rosa**. Either (1) 'crowned with roses' (as in Cic. Fin. ii. 2, Tusc. v. 26), or (2) 'on a bed of roses.' **Multa** seems in favour of (2).

l. 4. **cui?** 'for whom?' 'to please whom?'

l. 5. **simplex munditiis**, 'Simple in your elegance.' Horace is far from meaning that Pyrrha dressed inexpensively. He means that she dressed fashionably, but in the perfection of good taste. The words can hardly be adequately rendered.

l. 5. **fidem**, sc. *mutatam*. So in C. iii. 5. 7 'Pro Curia inversique mores,' the participle must be supplied with *Curia*.

l. 8. **insolens**, 'unused' (to the sight). *Insolens* takes gen. of the thing to which one is unused, as *insolens infamiae*, Cic. Att. II. 21. 8; *insolens belli*, Caes. B. C. II. 36.

l. 10. **vacuam**, 'fancy free'; so infr. 6. 19.

l. 12. **miseri quibus**, &c., 'Woe unto those whom untried you dazzle.'

l. 13. This stanza takes up and completes a metaphor which has run through the ode. The lady is compared to the sea. Her wooer puts out upon the ocean of her favour: how often will he be surprised by storms, he who knows nothing of the fair but treacherous wind! As for me, says the poet, I have been to sea on that ocean, and was shipwrecked, but by heaven's mercy escaped with my life.
'The consecrated wall shows by a votive tablet that I have hung up my dripping garments to the God who rules the sea.'
Shipwrecked sailors, if they were saved, offered in gratitude their clothes and a picture commemorating the storm to some sea-god.

CARMEN VI.

M. Vipsanius Agrippa was the chief military adviser and general of Augustus. Varius was an epic and dramatic poet whom his contemporaries, including Horace, seem to have ranked with Virgil.

l. 1. **Vario.** If *alite*, and not *aliti* be the correct reading, this is a very rare instance of the omission of *ab*. Cp. Epp. i. 1. 94 'Curatus inaequali tonsore,' and Ovid, Her. xii. 161 'Deseror coniuge.'

scriberis . . . fortis et . . . victor, 'You shall be recorded as valiant and victorious.' Cf. for the construction, 'O that I had been writ down an ass!' *Much Ado*, Act iv. Sc. 2 fin.

l. 2. 'A swan of Maeonian song:' that is a Homeric poet. Maeonides (child of Maeonia in Asia Minor) is a common title of Homer.

l. 3. **quam . . . cunque**, separated by *tmesis*. A frequent license, which may be imitated; cf. 7. 25, &c.

l. 5 sqq. I do not try to write an epic of your wars; nor to write an Iliad nor an Odyssey, nor the tragic tale of Agamemnon and his forefathers.

l. 7. **duplicis**, 'shifty,' πολύτροπος. [Eur.] Rhes. 395 calls him διπλοῦς ἀνήρ.

l. 9. **tenues**, nom. in apposition to **nos**; **grandia** acc. in apposition to the infinitives dependent on **conamur**. 'I, a paltry bard do not attempt to sing great themes.' But a rendering should attempt

to keep the position of the words. 'But as for me, Agrippa, to tell of these things I essay not, nor of the baleful wrath of Pelides, who knew not how to yield, nor of shifty Ulysses and his seafaring, nor of the cruel house of Pelops—such things I try not, too slight a bard for heroic themes; shame and my Muse, who sways a peaceful lyre, forbidding me to belittle peerless Caesar's fame and yours through want of wit.'

l. 10. **imbellis** is gen.

l. 12. **deterere**, literally 'to whittle down.' Cf. 'Magna modis tenuare parvis,' C. iii. 3. 72.

l. 13. **tunica tectum adamantina.** This is Horace's rendering of the Homeric *χαλκοχίτωνα*. Cf. on 10. 17, infr.

l. 14. **scripserit**, potential subjunctive, 'Who could write?'

ll. 15, 16 Meriones, a Cretan hero, usually associated with Idomeneus in the Iliad. **Tydides** or Diomed was, after Achilles, bravest of the Greek warriors. When the Gods came down into the battle, he wounded first Aphrodite and then Ares by the help of Pallas, hence Horace describes him as **superis parem**, 'a match for gods.'

l. 18. **sectis** may mean with sharpened nails, but possibly it is an ironic touch—'battles of maids, fierce to the gallants; but with well pared nails.'

l. 19. **vacui**, 'heartwhole'; cf. 5. 10, supr.

sive quid urimur, 'or with some flame possessed.'

l. 20. 'Trivial as is my wont.'

CARMEN VII.

This dactylic metre (the *Alcmanian*) is only used three times; here, in the twenty-eighth Ode and in the twelfth Epode.

Plancus was one of Caesar's generals in the Gallic war. At the date of Caesar's death he was governing Southern Gaul, and for a considerable time wavered between Antony and the Senate, but finally joined the triumvirs. He sided with Antony against Octavian, but deserted in the year 32 B.C. before the battle of Actium. This ode was plainly written after Actium, while Plancus was resident in Rome.

Lines 1–14 have no connexion with what follows, except the bare mention of Tibur. Analysis shows this.

Others will sing the famous sites of Greece; nothing delights me so much as Tibur.

But, Plancus, whether you be in camp or at your Tiburtine villa, remember to be merry. Teucer was merry even in his flight.

l. 2. **bimaris**, 'Corinth on her two seas.' So Eur. Tro. 1097 calls the peak of Acrocorinthus on the isthmus commanding two straits *δίπορον κορυφὰν Ἴσθμιον*.

l. 3. Semele bore Bacchus at Thebes. Delphi was the prophetic seat of Apollo.

ll. 5–8. The city of Pallas was Athens, where, for her greatest gift to men, she created the olive tree.

Note **praeponere**, 'to set conspicuously on.' Translate the passage: 'Some there are whose one and only task it is to celebrate the city of maiden Pallas with never-ending song, and to parade upon their brows olive branches gathered from all sides,' i. e. to seek the praises of Athens in every quarter. Bentley took **undique** = *ab omnibus*, and Wickham translates 'to wreathe their brow with the olive plucked on every hand': that is, to seek fame by writing on a well-worn theme. So in S. i. 6. 12 *unde* = *a quo*.

l. 8. **plurimus**: an exceptional use for *plurimi* = 'many a man.' Cf. Virg. G. 2. 182 'plurimus oleaster'; and Lucan, iii. 707 'multus . . . affixit,' omitting the subst., as here.

l. 9. Argos was under Juno's patronage. Its epithet in Homer is *ἱππόβοτον*, which Horace here renders. Mycenae, the home of the Atridae, was the capital of Argolis in Homeric days.

l. 10. **patiens**, 'hardy.'

l. 11. **percussit**: a rare use of this word; cf. 'Amore percussum gravi,' Epod. 11. 2; 'Ingenti percussus amore,' Virg. G. ii. 476. 'But as for me, not so smitten am I with the plain of rich Larissa.' Larissa is in Thessaly.

ll. 13–14. Tibur was a town sixteen miles from Rome on the hill slope above 'plunging Anio,' which at this point makes a waterfall, the cascade of Tivoli. It was founded by three brothers from Argos (cf. C. ii. 6. 5 'Tibur Argeo positum colono'), Tiburnus, Catilus (cf. infr. 18. 2 *moenia Catili*) and Coras. Tibur was the Richmond of Rome, the favourite place for wealthy citizens to build their suburban houses. Horace constantly alludes to Tivoli, of which he was very fond. Albunea was a Sibyl to whom a grove was consecrated at Tibur; in the grove was a temple always 'resonant' with the waterfall.

l. 14. 'Orchards kept moist by bickering streams.' Horace has only one long description of a landscape, that of his Sabine farm in E. i. 16; but he often brings one before the reader, as here, by a single well-chosen phrase; cf. on 31. 7.

l. 15. **Albus . . . Notus**, 'clear,' that is 'bringing clear weather.' Cf. 'Quid albus Peccet Iapyx,' C. iii. 27. 19. Both Greeks and Romans applied words of colour to winds: *λαμπρὸς ἄνεμος* means 'a fresh breeze.'

l. 17. **sapiens**, 'wisely,' 'in your wisdom.'

finire, 'to limit.'

l. 21. **Teucer** was son of Telamon, prince of Salamis. His father refused to receive him after the Trojan war, because he had not

avenged the wrong done to Ajax, his half-brother. Teucer sailed away to seek a new home and founded Salamis in Cyprus.

l. 22. **Lyaeo**: *Λυαῖος*, the relaxer, is a Greek name for Dionysus. Any of the names of a god may be used for the material thing which he typifies—so *Bacchus* is constantly wine; *tradere Vulcano* is a common way of saying 'to commit to the flames.' Young verse-writers should bear in mind this device.

l. 25. **quo . . . cunque**: *tmesis*.

l. 27. 'When Teucer is your leader, and Teucer's star is yours.' A general took the omens (*auspicia*) on behalf of his followers; a campaign was conducted *ductu et auspiciis eius*. Soldiers in all ages have believed in the luck or star of leaders, and at Rome the belief was given a religious sanction.

l. 28. 'For Apollo who errs not, has promised that upon a new soil there shall arise a Salamis to dispute the name.' So Boston for instance is *ambiguus*, there being two towns of the name, and the new town very much more famous than that from which it took its name.

l. 32. **iterabimus**: a very curious use. *iterare aequor* means simply 'to repeat the sea.' But Horace here gives it the sense of 'to travel again,' partly misled no doubt by a false derivation from *iter*, and partly by transference from *iterare cursus*.

CARMEN VIII.

This metre, the major sapphic, occurs nowhere else in Horace. The ode is one of those which probably had a Greek original.

l. 4. **patiens pulveris atque solis.** Three times in this poem Horace uses single adjectives like a Greek participle, to indicate a qualifying sentence: cf. 5 and 12 *militaris* and *nobilis*. The qualifying force is shown by the following translation of ll. 4–6, 'Why hates he the sunny plain, *though* strong to endure both sun and dust: why rides he not *like* a soldier among his mates? nor curbs with jagged bit the mouth of Gallic steeds?'

lupatis, literally 'wolfish.'

ll. 8–12. Why does he not bathe, wrestle, box or throw the quoit and javelin?

l. 8. **olivum**: the oil with which wrestlers anointed themselves. 'Why does he avoid the wrestler's oil more warily than (he would avoid) viper's blood?' which was held to be a deadly poison. The prose construction would have given the accusative with *quam*: *cur olivum vitat cautius quam (vitat) sanguinem viperinum?*

ll. 10–12. **neque iam**, &c., 'And no longer has his arms discoloured with the strain of sport, though famous for often launching quoit or dart beyond the limit.'

l. 10. **armis**: the implements of sport; cf. A. P. 379:—

> 'Ludere qui nescit, campestribus abstinet armis,
> Indoctusque pilae discive trochive quiescit.'

It is the strain of the muscles in throwing that renders the arms *livida*.

ll. 13–16. 'Why hides he as they say the son of sea-born Thetis hid, when the tear-fraught doom of Troy approached, lest man's attire should launch him into havoc and the Lycian troops?'

sub = just before: so *sub noctem*.

Achilles was son of Peleus and Thetis, the sea-goddess. He was still a boy when Calchas foretold that without his help Troy could not be taken. His mother disguised him as a maiden and hid him among the daughters of Lycomedes in Scyros. Ulysses gained admission disguised as a pedlar and drew out of his pack some armour; the disguised boy leapt at it and was recognized.

CARMEN IX.

Thaliarchus is the Greek for master of the revels; see on supr. 4. 18. The beginning at least of this ode is adapted from Alcaeus, Fr. 34.

l. 1. The first syllable in an Alcaic line is rarely short in Horace; only eighteen times in the first or second line of stanza and ten times in the third. In Bk. IV. which shows his developed style, this irregularity is never found.

l. 2. **Soracte**: Monte de S. Oreste, a peak in Etruria, visible from Rome, especially when snow-clad.

l. 4. **constiterint**, 'are set': *συνέστηκε*. Stem and compounds of *sistere* are often used as passives like the intransitive parts of *ἵστημι*.

l. 5. **dissolve**, 'thaw out the cold.'

l. 6. **benignius**, 'in generous mood broach thou.'

l. 7. **quadrimum**: *hornus*, *bimus*, *trimus*, *quadrimus*, are numeral adjectives, meaning one year old, two year old, three year old, four year old. The Sabine was a cheap wine; cf. infr. 20. 1.

l. 9. **qui simul stravere . . . nec cupressi . . . agitantur**: would be in prose 'nam simul atque illi stravere ventos, cupressi non agitantur.' The abrupt change of subject makes a slight obscurity.

> 'Leave to the gods all else; for when they lay
> The winds at battle with the boiling main
> No cypress rocks, and quicken-trees have rest.'

l. 14. 'Set down for gain (**lucro appone**) whatever day fate gives you,' **quemcunque dierum** = *quemcunque diem*, with a slight shade of difference. 'Whatever day of all the days.'

l. 15. 'Spurn not sweet love in boyhood, nor yet the dance, while from thy prime grey hairs withhold their sullen presence.' *Tu* in 11. 1 is different = 'pray.'

l. 17. **virenti**: so Shakespeare in the Sonnets:

'Since first I saw you fresh which yet are green.'

l. 18. **campus et areae**, 'the park and squares' (or open spaces round temples, &c.).

l. 20. 'Be sought anew when the trysting-hour comes round.'

l. 21. Supply *repetatur* as the verb to **risus, pignusque.**

'Now seek the laugh that from the hidden nook
Reveals, dear tell-tale, where the damsel lurks :
Go seek the token, wrested from her arm
Or from the finger clinging—not too fast.'

l. 24. Some take **male pertinaci** to mean 'haughtily stubborn,' not 'faintly resisting.'

CARMEN X.

Mercurius was the son of Jove and Maia. Maia was one of the seven daughters of Atlas, enshrined in heaven as the Pleiades. He was a god of many attributes, but particularly the patron of adroitness. Invention came by his favour, and as the inventor of the lyre he was connected with music. The arts of persuasion, of buying and selling, and the kindred art of theft, were all under his protection. As the herald of the gods he conducted souls of the dead to the lower world.

l. 2. 'who cunningly didst mould the savage ways of new-created man by utterance and by the fashion of the comely wrestling-ring.'

l. 6. **lyrae parentem**: Mercury, wandering by the shore, found a dead tortoise, and fitted to the shell the entrails for strings.

l. 7. **quicquid placuit**, object of **condere** : 'whatever took thy fancy.'

ll. 9–12. This refers to a favourite scene for representation with ancient painters. Mercury, still a child, had stolen the sacred kine of Apollo. Apollo taxed him with the theft and threatened to shoot if he would not say where they were. Mercury, pretending fright, crept round behind Apollo and stole the quiver from his back. This is here stated by Horace in a highly condensed construction. The words should be taken thus : *Olim Apollo, dum minaci voce terret te* (*adhuc*) *puerum*, (*dictitans se occisurum esse te*) *nisi reddidisses boves per dolum amotas*, *risit*, *viduus pharetra*—(i. e. *cum videret se esse viduum pharetra*: like *sensit delapsus* for *sensit se delapsum esse*).

Two points in the construction should be noted :—

(1) **dum terret** refers to past, not to present, time, and is indicative though a dependent verb in Oratio Obliqua. The rule is that, when *dum* (meaning 'while') refers to an action which goes on *parallel with* that of the principal verb, the verb in its clause is of the same tense as the principal verb; or, if the sentence be in Oratio Obliqua, in the appropriate tense of the subjunctive, e. g.;

'Dum Caesar castra muniebat, Galli procedebant.'

'While Caesar was fortifying his camp (say from Monday to Wednesday), the Gauls were advancing.'

But if the clause with *dum* refers to a longer period, *at a point in which* the action of the main verb took place, *dum* is followed by the present indicative, *even* in Oratio Obliqua. So

'Dum Caesar castra munit, legatus interfectus est.'

'While Caesar was fortifying his camp, the legate was killed.'

Putting the two sentences into Oratio Obliqua, they would be

'Nuntiatum est, { dum Caesar castra *muniret*, Gallos procedere.
dum Caesar castra *munit*, legatum interfectum esse.'

(2) **nisi reddidisses** is in virtual Oratio Obliqua after **terret**: that is to say it represents words which Apollo is supposed to have said. They would be in the direct (*Occidam te*), *nisi reddideris* (Fut. pf.), in indirect *nisi reddidisset*. Therefore *risit dum terret* = *dum dicit se occisurum esse te nisi reddidisses, risit*. The historic tense of *reddidisses* is necessary after the historic main verb *risit*.

ll. 13–16. After the death of Hector, Priam set out alone to the camp of the Greeks that he might beg Achilles to restore the body for burial: Jove sent Mercury to watch over him and give him safe conduct to the tent of Achilles and success in his embassy.

l. 13. **Atridas**: Menelaus and Agamemnon.

l. 15. **Thessalos ignes**: the fires of Achilles' soldiers.

iniqua Troiae castra, 'the camp hostile to Troy.'

l. 16. **fefellit**, 'stole past.'

ll. 17 20 refer to Mercury as *ψυχοπομπός*, convoyer of the souls. 'Thou dost bestow the souls of the righteous in the mansions of bliss, and dost with thy wand control the disembodied company; acceptable thou art to the gods above and the gods below'; cf. infr. 24. 18. The rod or heralds' staff (*caduceus*) is always an attribute of Mercury.

Note the use of *turba*, constant in verse, as a loose general phrase for 'people.' **levem**: cf. Soph. *Ajax*, 126:

> *ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν*
> *εἴδωλ' ὅσοιπερ ζῶμεν, ἢ κούφην σκιάν.*

levem turbam, like **domus exilis Plutonia** in i. 4. 17, is probably suggested by Homer's *νεκύων ἀμενηνὰ κάρηνα*.

CARMEN XI.

The moral of this ode is one which recurs incessantly in Horace. Herrick has imitated his philosophy in a well-known song beginning:

'Gather ye rosebuds while ye may,
  Old Time is still a-flying;
And this same flower that smiles to-day
  To-morrow will be dying.'

l. 2. **ne quaesieris**, 'pray, do not ask.' The perf. subj. is generally used in prohibitions addressed to the second person.

Babylonios numeros, 'trouble not the Chaldean reckonings.' Chaldaea was the great home of astrology.

l. 3. **ut melius**, 'how much better!'

l. 4. **seu plures hiemes Iuppiter tribuit** (**tibi**) **seu** (**hanc**) **ultimam quae nunc**, &c. This is protasis to *sapias* and the other verbs below.

l. 5. **debilitat**, 'shatters to spray.'

l. 6. **sapias, liques, reseces**, are hortative subjunctives.

spatio brevi: Tr. 'And retrench your far-reaching hopes by [reflecting on] the short span of life.' Such ablatives are almost absolute. Cp. Liv. iv. 41 'orans ne se, brevi reliquo vitae spatio, ... paterentur,' &c.

l. 7. **fugerit**, lit. 'will have fled': tr. 'churlish time will be flying.'

l. 8. **carpe diem**: *carpere*, literally to pluck, is one of the verbs (like *moliri, ruere*, &c.) which signify action generally and take a particular sense from the noun. So *carpere iter*, 'to make the best of your way,' *carpere horas*, 'to make the best of the time,' &c. Cp. Mart. vii. 47, 11 'fugitiva gaudia carpe.'

credula, from *credulus*, 'trusting.'

CARMEN XII.

A fine ode in praise of Augustus, concluding with a compliment to Marcellus. Marcellus died in 23 B.C., and the ode must have been written before that year: and it can scarcely have been written before 25, when Augustus adopted him and married him to Julia.

'What man or hero or god shall the muse of history sing? Whom before Jove?' Then (inverting this order) Horace briefly refers to the chief deities; then to the heroes, Hercules, Castor, and Pollux; then to the half-mythical warriors of early Rome; and from them by a rapid transition he leaps to Cato, the last of the old Romans. This is a dexterous and bold touch, for Cato died sooner than submit to the Empire, and it removes the appearance of servility from the poet's

praise. Then the ode goes back to Jupiter. Under the care of the greatest god is the greatest of mankind—Caesar is Jove's vicegerent.

l. 1. **heroa**; the caesura in the Latin sapphic is generally placed after the fifth syllable; here (as in 10. 1 *supra*) it comes after the sixth. This pause which gives to the verse a less rattling and obvious rhythm is common in Greek, and Horace in his later manner employs it with some frequency, but it is rare in the early odes.

l. 2. **sumis celebrare**, not a prose construction, which would require *ad celebrandum* (gerund) or simply *celebrandum* (gerundive).

l. 3. **iocosa imago**, 'sportive echo.' Cf. 'vocisque offensa resultat imago,' Virg. G. iv. 50; also infr. 20. 6.

ll. 5, 6 **Helicon**, the special seat of the Muses, was a mountain in Boeotia, on which were the fountains Hippocrene and Aganippe. **Pindus** is the range between Thessaly and Epirus; **Haemus** a Thracian range.

ll. 7–9. 'Whence the woods followed pell-mell after Orpheus when he sang, checking, by the art his mother gave, the swift flowing of the streams and the speed of the winds, and prevailing by his tuneful strings to draw after him the oaks that gained ears to hear him.'

l. 9. **arte materna**: he was the son of the Muse Calliope.

l. 11. **blandum ducere**, lit. persuasive to lead; *blandum ducendo*, persuasive in leading, would be the nearest approach to this in prose: so *audax perpeti*, supr. 3. 25.

l. 16. **temperat**, used in zeugma: 'who sways the affairs of men and gods, and tempers the universe with his changing seasons.'

l. 17. **unde**, 'from whom,' of a person. Cp. *unde . . . pulsus fugit*, Sat. i. 6. 12.

l. 21. **proeliis audax** may refer to Pallas, or to Bacchus (Liber). The old MSS. have no punctuation.

l. 22. **Virgo**, Diana.

l. 25. **Alciden**, Hercules.

pueros Ledae, Castor and Pollux; see on 3. 2.

l. 27. **nobilem superare**: cf. *blandum ducere*, 'famous for victory.' Pollux was the boxer.

quorum, is conjoining relative = *nam simul eorum*.

l. 29. **umor**, 'the wind-driven wave.' It has been blown high up the rock; now, when the constellation of the Dioscuri which lays the wind has appeared, it streams down the rocks and is not driven up again.

l. 31. **ponto**, local abl.; cf. *campo recumbunt*, Virg. G. i. 401.

l. 33. Romulus was the first, Numa Pompilius the second, Tarquin the last, king of Rome.

l. 34. **superbos**, 'Superbus' was the name given to the last Tarquin; it is here applied to the emblems of his rule.

l. 35. **Tarquini**, the expulsion of the kings in the person of the last of their number would be among the glories of Rome.

Catonis nobile letum, M. Porcius Cato, of whom it may be said that 'nothing in his life became him like the leaving of it,' was in command of the town of Utica, when the news came that Julius Caesar had defeated the Pompeians at Thapsus (46 B.C.). Though Caesar's clemency was well known, the Stoic philosophy to which Cato was devoted taught him that to die was the proper escape, if a man could neither accept nor alter the system of government under which he must live; and so he killed himself with extraordinary coolness and determination. His example was endlessly quoted and often followed by famous Romans: for instance by Brutus and Cassius after Philippi.

l. 37. **Regulum**, a Roman consul captured by the Carthaginians in the First Punic War. They sent him to Rome on parole to return, thinking that he would advise peace and save his life; but he counselled the Senate to press on the war and went back to Carthage to be tortured. See the splendid ode, Book iii. 5.

Scauros were an influential family at Rome, of whom the first was consul in the Jugurthine war. Although he seems to have been a corrupt and treacherous politician, he showed such severity as censor that subsequent Romans took him as a type of the stern old-fashioned morality. The plural is used just as we do when we speak of 'the Caesars, and Pompeys of Rome.' Cf. Virg. G. ii. 169 *Extulit haec Decios Marios magnosque Camillos.*

l. 38. **Paullum**, Aemilius Paullus, the patrician consul, who at Cannae refused to save his life by flying from the defeat which the incompetence of his colleague Varro had occasioned.

l. 39. 'Gratefully I will tell with a Roman Muse that is honoured in the telling.'

Camena, the native Latin name for the goddess of song, Μοῦσα, is here used with intention.

l. 40. **Fabricius**, a man of low birth, consul in the war against Pyrrhus, became famous for his stern integrity.

l. 41. **Curium**, M. Curius Dentatus, the conqueror of Pyrrhus, told Samnite ambassadors that he would rather rule those who had gold than have the gold himself.

incomptis capillis: shaving was a custom introduced from Greece. Scipio, the conqueror of Hannibal, was the first Roman who shaved daily. So 'unshorn,' 'unkempt,' stand for old-fashioned: cf. *intonsi Catonis*, C. ii. xv. 11, and

Ipse capillato diffusum consule potat (Juv. 5. 30).

l. 42. **Camillum**, the conqueror of Veii and, according to legend, the man who drove away the Gauls from before the Capitol.

l. 43. **avitus apto cum lare fundus**, all these were bred by 'stern poverty,' and 'an ancestral farm with a home fitted to its size.'

l. 45. **arbor**, Horace had probably in his mind the passage of Pindar, Nem. viii. 40—

αὔξεται δ' ἀρετά, χλωραῖς ἐέρσαις ὡς ὅτε δένδρεον ᾄσσει.

'Virtue waxeth even as a tree shooteth up fed by tender dews.'

The glory of the house of Marcellus grows with a growth as steady and unnoticed as that of a tree which must go on growing by the (imperceptible) lapse of time. The strangeness of the figure shows that it did not occur originally to Horace.

Marcellus, 'the Sword of Italy,' was the captor of Syracuse, and otherwise distinguished in the Hannibalic War. Horace puts him here as a connecting link between the old heroes and Caesar, because a Marcellus was husband of Octavia, and the child of this marriage was looked upon as the probable heir to Augustus till he died in 23.

l. 47. **Iulium sidus**: the comet which appeared after Caesar's death; here metaphorical for the 'star' of the house.

l. 50 **orte Saturno**: Jupiter.

l. 52. **regnes**, optative. 'Thine be sovereignty, with Caesar for thy viceroy.'

l. 53. **Parthos**. See Introduction, p. 20.

l 54. **iusto**, 'a true-earned triumph'; cf. *iustum proelium*, a pitched battle. Horace probably has in mind the triumph over the Parthians celebrated by Antony in Alexandria, which was in no sense *iustus*; neither regularly celebrated nor justified by facts.

l. 55. **Seras subiectos Orientis orae**: the Seres, 'who lie upon the fringes of the East.' *Serica* stands roughly for the remotest east; it is doubtful whether the Romans had any commerce with China.

orae is dative after **subiectos**: so *subiicere vesti pannum* would mean 'to tack on a piece to a garment.'

l. 59. **parum castis**, 'unholy.' Students should note this way of expressing a negative idea: *parum gratus*, unwelcome, &c.

When lightning struck a place, the sign was taken to prove that impiety had been committed there, and the spot was covered, not to be trodden on, and called *bidental*. See A. P. 471.

CARMEN XIII.

l. 2. **roseam**, 'lustrous': the notion of colour is lost in the more general one of brightness.

cerea, either 'smooth' or 'soft,' 'supple,' as Servius on Virg. Ecl. ii. 53 explains it.

l. 4. **difficili**, 'ill-digested.'

l. 4. **iecur**, the ancients made the liver the seat of the passions, as Shakespeare sometimes does.

l. 5. Cf. Il. xiii. 280—

οὐδέ οἱ ἀτρέμας ἧσθαι ἐρητύετ' ἐν φρεσὶ θυμός

—'My mind reels and my colour comes and goes.' [Wickham.]

l. 8. **penitus**, 'to the heart.'

l. 10. **immodicae mero rixae**, 'brawls made violent with wine.'

l. 14. **perpetuum**, 'of changeless constancy.'

l. 15. **laedentem**, 'outraging.'

l. 16. **quinta parte**: Pythagoras divided the elements into earth, water, fire, air, and a fifth element (πέμπτη οὐσία), ether, which is the most perfect. So *quinta parte* will mean 'with the choicest part.' 'Quintessence' is derived from the same philosophy, but has come to have a special chemical meaning, the result of many distillations. Nevertheless, tr. 'quintessence.' See note on 3. 25.

ll. 17–20. Lines deservedly famous: good examples of the *curiosa felicitas* of Horace, that happiness in hitting upon precisely the right expression, which is the result of long study, has no better illustration. Cf. for the metaphor:

'Quid, si prisca redit Venus
Diductosque iugo cogit aeneo?'—C. iii. 9. 17.

l. 18. **nec**. In prose this would be *et quos non*.

l. 20. **suprema citius die**, 'sooner than at the day of death.' Logically the construction needs *citius* (*quam*) *suprema die*, but the comparative naturally leads to this omission.

CARMEN XIV.

This is always taken to be an address to the Republic symbolized by a vessel in a storm; but nothing in the ode proves it. A similar ode of Alcaeus is said to have referred to the troubles in Mytilene—Moreover a speech is attributed to Maecenas by Dio, in which he dissuades Augustus from abandoning supreme power by likening the state to a tempest-tossed ship. He may have adapted Horace's poem to his use. But it is quite possible that Quintilian was mistaken in making it allegorical. It may be nothing more than an exquisite little picture of a ship in distress.

l. 2. **occupa portum**, 'Stoutly win home to port.' *Occupare* conveys the idea of gaining a point before something prevents: somewhat like φθάνειν.

ll. 4–5. Supply *sit* with **latus**: *nonne vides ut sit latus nudum remigio*. **Remigio** is the ablative after an adjective expressing privation, so *vacuus cura*.

ll. 6–8. 'And without girding ropes thy timbers can scarce abide the over mastering sea'; cf. Shaksp. 'In cradle of the rude imperious surge' (2 *Hen. IV*, Act. iii. Sc. 1), and Acts xxvii. 17 *βοηθείαις ἐχρῶντο, ὑποζωννύντες τὸ πλοῖον.*

l. 10. Supply (*non tibi sunt*) before **Di**, 'No gods are left thee to invoke this second time in the grip of calamity.'

The word **iterum** may mark an allusion to the former civil war between Caesar and Pompey.

l. 11. **Pontica pinus**, 'Though your timbers came from the famous pine forests in Pontus, though, sprung from some storied wood, you boast a name and descent that avail you nothing, the sailor in his peril has no confidence in blazoned figureheads.' **Nomen** refers to **Pontica pinus**, and **genus** to **silvae filia nobilis**. The words **nil . . . fidit** mean 'strength and steadiness are more necessary in a ship than more showy qualities.'

l. 16. **debes ludibrium**, 'unless you are destined to be the sport of winds': but a literal translation is the best, 'unless you owe the winds a laughing-stock.'

ll. 17–20. The main verb is **vites**, a hortative subjunctive.

(*O tu*) *quae nuper* (*fuisti*) *sollicitum mihi taedium*, (*quae*) *nunc* (*es*) *desiderium curaque non levis, vites aequora interfusa nitentes Cycladas.* 'Shun the dangerous waters that flow among the shining Cyclades.'

CARMEN XV.

When Paris was bringing Helen with him from Argos to Troy, Nereus, the sea-god, calmed the winds, and rising from the deep prophesied the ruin of Troy.

l. 1. **pastor**: Paris who shepherded his flocks on Mount Ida, above Troy.

l. 3. 'Smothered the winds in an unwelcome calm.'

l. 5. **mala . . . avi**, 'with evil augury,' just as we say under an evil star; cf. 'Mala soluta navis exit alite,' Epod. 10. 1. These words, when they mean 'augury,' are always feminine.

l. 6. **quam**: sc. *eam* (*Helenam*) *quam*.

l. 7. **rumpere**: zeugma: 'to break thy marriage tie and the time-honoured sway of Priam.'

l. 10. **quanta**, stronger than *quot*: 'what dreadful carnage.'

Dardanae, 'Trojan.'

moves, 'you set on foot.'

l. 13. **praesidio ferox**, 'trusting proudly in the favour.'

ll. 14. **caesariem**, 'thy lovelocks.' *Caesar* means 'curly-haired.'

l. 14–15. 'And shalt tune to the unwarlike zither songs that women love.'

This use of *dividere* is paralleled by our word 'divide' in the English of Shakespeare's day. 'Some say the lark makes sweet division' (i.e. melody), *Rom. and Jul.*, Act. iii. Sc. 5. Compare also Carew's lovely stanza to a lady—

'Ask me no more whither doth haste
The nightingale when May is past,
For in your sweet *dividing* throat
She winters and keeps warm her note.'

l. 17. **Cnosii** : Cretan. The Cretans were always famous bowmen. 'Amyclaeumque canem, Cressamque pharetram.'—Virg. G. iii. 345.

l. 19. **heu serus**, 'too late, alas, thou shalt bedabble in the dust thy gallant love-locks.'

crines (tuos) **adulteros** is poet. for *crines tui adulteri*, 'the locks of you an adulterer' . . . ; cp. *iracunda fulmina* above, and *timido tergo*, C. iii. 2. 16.

l. 21. **non** = *nonne.*

Laertiaden : Ulysses, son of Laertes.

l. 22. **respicis**, 'bethink you of'; cf. supr. 2. 36.

l. 23. **Salaminius Teucer** : see note on 7. 21. For scansion see on 36, below.

l. 27. **furit reperire**, 'seeks you with mad eagerness,' lit. 'rages to seek you'; cp. *trepidavit claudere*, lit. 'has hastened to close,' that is 'has closed all too soon,' C. ii. 4. 23.

l. 28. **Tydides** : See n. on 6. 16.

ll. 29–32. *Quem tu fugies*, [*uti cervus graminis immemor* (*fugit*) *lupum in altera parte vallis visum, sublimi anhelitu, mollis*], *non hoc pollicitus tuae* (*mulieri*).—Trans. :

'Tydides, before whom, as flies the stag, unmindful of his pasture, from the wolf espied on the glade's opposite side, so shalt thou fly, faint-hearted one, with short panting breath,—though such was not thy promise to thy paramour.'

sublimi . . . anhelitu is certainly a rendering of the Greek πνεῦμα μετέωρον. ἀλγήματα μετέωρα means short interrupted pains. πνεῦμο μετέωρον means breathing stopped half way, not drawn from the bottom of the lungs. An exhausted or frightened runner breathes thus *sublimi anhelitu* (as opposed to *alto anhelitu*), only from the top of the lungs. The phrase has often been wrongly rendered.

l. 32. **tuae** is contemptuous.

l. 33. **iracunda . . . classis.** The fall of Troy was delayed by the wrath of Achilles against Agamemnon. Achilles withdrew with his men from battle; Horace says, 'the wrathful fleet of Achilles,' instead of 'the wrath of Achilles and his fleet.'

diem, the day of doom.

l. 35. **certas hiemes**, 'the appointed winters,'

l. 36. **ignis**: note scansion: the second syllable of **ignis** having the accent on it is lengthened by a not uncommon licence. So above, 24 *Teucer et*, where some edd. read *Teucer te*.

CARMEN XVI.

The poem is addressed to a lady whom he had attacked in the Epodes, which he calls his *iambi*, most of them being in that metre. It is an *amende* or apology for a previous attack, and accordingly is headed in some MSS. *palinodia* or *recantation*.

'Burn,' he says, 'my verses, fair lady, or throw them in the sea. Anger made me write them; anger is a madness that has led to the undoing of many; forgive me and be my friend again.'

ll. 2–4. 'Thou shalt appoint whatever end thou wilt for my injurious verses, whether thou wilt destroy them with flame or in the Adriatic main.'

l. 3. **pones** is the permissive future. *Sive libet (extirpare) flamma, sive mari.*

ll. 5–8. No form of frenzy moves the mind so strongly as wrath. Cf. 'Ira furor brevis est,' E. i. 2. 62.

Cybele is called **Dindymene**, because she was worshipped on Dindymus, a mountain of Phrygia; **incola Pythius** is Apollo, who dwelt in the Pythian cave at Delphi; **Liber** is Bacchus; **Corybantes**, the dancing priests of Cybele: all were associated with religious fury.

'Not the Lady of Dindymus, nor the Pythian indweller in his sanctuary, nor Bacchus so strongly convulses the spirit of the priests; not so wildly do the Corybantes rattle their shrill cymbals, as baleful anger.'—The expression is not quite logical: **tristes ut irae** implies *quatiunt mentem*, not *geminant aera*; but the sense is plain. The meaning is 'not so spirit-shaking is Cybele or Apollo in his shrine or Bacchus or the Corybants with their cymbals, as baleful wrath.' The expression is rendered somewhat inelegant by the fact that only Apollo and the Corybants are further described, while Cybele and Bacchus are not.

l. 9. **Noricus**: Noricum was the Tyrol, famous for its ironworks.

l. 10. **naufragum**: generally 'wrecked,' here 'wrecking.'

l. 12. **Iuppiter ipse**: 'Jupiter' is used of the sky (so *sub Iove*), but this passage combines the two ideas of an avenging God and of a falling sky. For the latter cf. 'ruit arduus aether,' Virg. G. i. 324.

ll. 13–16. The story is that Prometheus after the flood of Deucalion (see 2. 6) was commanded by Zeus to make men out of the mud, and that he made them of universal sovereignty by giving to them a portion of every quality possessed by other animals.

The construction of **fertur** is personal; Prometheus is subject to it. *Prometheus fertur coactus esse . . . et apposuisse.*

l. 13. **principi limo,** 'to our primordial clay.'

l. 16. 'Bestowed upon our choler the violence of a raging lion.'

stomacho: cf. supr. 6. 6.

l. 17. Thyestes was banished by his brother Atreus and in anger sent Plisthenes, son of Atreus, whom he had brought up, to slay Atreus: but Atreus slew Plisthenes, whom he did not know to be his son. In revenge Atreus pretended to be reconciled to Thyestes, recalled him and asked him to a banquet; then, having killed Thyestes' two sons, he served up their flesh to their father.

l. 18. **urbibus ultimae stetere causae**: cf. 'Stant belli causae,' Virg. Aen. 7. 553; *πρώτη αἰτία καθειστήκει θανάτου*, Thuc. *Stetere* is much stronger than *fuere*. Anger has, as it were, 'held the field' against all other passions as the primary cause of war. 'Angry passions have been for lofty cities the potent and primary causes why they perished.'

l. 19. **stetere**: unusual metre: see on 9. 1.

l. 20. **imprimeretque muris . . . aratrum**: to plough the site of a conquered city was the symbol of its entire destruction.

l. 23. **tentavit,** 'attacked,' the technical word for disease. 'I, too, in my sweet youth was attacked by the fever of the breast.'

l. 26. **mitibus mutare quaero tristia**: *Mutare*, 'to barter,' takes after it an accusative and ablative, but *mutare argentum auro* may mean either to give gold for silver or silver for gold: the context alone decides. Here **mutare mitibus tristia** means 'to exchange harsh things for gentle'; in the next ode *Lucretilem mutat Lycaeo* means 'he exchanges Lycaeus for Lucretilis.' In the first case the accusative refers to the thing parted with, in the second to the thing gained; and conversely with the ablative (the ablative is analogous to the ablative of price.—Wickham).

tristia, not 'sad,' but 'harsh': Wickham says 'bitter,' as opposite to *mitia*, 'sweet.' So *mitia poma*, *tristes succi*.

l. 26. **dum,** 'provided that.'

l. 27. **recantatis**: *re-cantare*, literally 'to unsing' (cf. 'to unsay'). The prefix *re* has often this sense, *resignare*, 'to unseal,' *refigere*, 'to unfix' or 'take down,' *recludere*, 'to open,' *reserare*, 'to unbolt.'

l. 28. **animum,** 'your heart'; *θυμόν*.

CARMEN XVII.

Lines to Tyndaris inviting her to his Sabine farm and describing its attractions.

l. 1. **Lucretilem**: the spur of Monte Gennaro over Horace's farm.

l. 2. **mutat**: see on 16. 26.

Faunus the Latin god of shepherds and country places came to be identified with the Greek god Pan, whose special haunt was Mt. Lycaeus in Arcadia.

l. 3. **defendit**: used here like *arcet* = keeps off. The verb *defendere* has two senses (1) = *arcere*, (2) = *tueri*. So *ῥύεσθαι* in Gk., which generally means *tueri*, but sometimes *arcere*, as in Thuc. v. 63. 3 *ἔργῳ γὰρ ἀγαθῷ (ἔφη) ῥύσεσθαι τὰς αἰτίας*. Sophocles has availed himself of the two senses in Oed. R. 312, 313 :—

ῥῦσαι σεαυτὸν καὶ πόλιν, ῥῦσαι δ' ἐμέ,
ῥῦσαι δὲ πᾶν μίασμα τοῦ τεθνηκότος.

l. 4. **usque**, 'continually.'

l. 7. **olentis uxores mariti**, 'wives of the rank spouse' is a singularly hideous phrase for she-goats. **Uxores** is subject of the sentence which runs thus :—

'Olentis uxores mariti deviae quaerunt impune per tutum nemus arbutos latentes et thyma.'

tutum is emphatic: 'through a protected grove.'

l. 9. **Haediliae**. Bentley suggested *haeduleae* 'kids,' but the word is not known to exist. It is safer to suppose that *Haedilia* is the name of some place near Horace's farm not known to us.

l. 10. 'Whenas the glades and polished stones of sloping Ustica resound with the sweet pipe.'

l. 13. **pietas**, 'righteousness.'

l. 16. **ruris honorum** may be the genitive of respect after **opulenta**, 'rich in rural offerings,' or after **benigno**, 'lavish in rural offerings'; more probably the first. The *cornu copiae* was the horn of Amalthea, the goat which suckled Jove in Crete.

l. 17. **reducta**, 'retired.'

Caniculae: 'of the dog-star,' which appears in July.

l. 18. **fide Teïa**: Anacreon, the love poet, was a native of Teos: 'on Teian string' means in Anacreontic verse.

l. 19. **laborantes in uno**, 'lovesick for one man'; cf. infr. 27. 19.

l. 20. **vitream**: lit. 'glassy,' a stock epithet for water nymphs.

Penelope was the wife of Ulysses; **Circe** the enchantress who transformed the companions of Ulysses into swine.

l. 21. **Lesbii**: a famous Greek wine.

innocentis: it is a light wine.

l. 22. **Semeleïus . . . Thyoneus** is Bacchus, son of Semele. She took the name of Thyone, when her son brought her from Hades to Olympus.

Lines 22–24 mean 'we shall not fight over our wine.' 'Nor shall the Semeleian son of Thyone embroil quarrels with Mars.' A

drunken brawl is alluded to as a rough and tumble fight between Bacchus and Mars.

confundet: the common phrase is *miscere proelia.*

l. 25. **Cyrum**: a jealous lover of Tyndaris, who would not be of the company.

'Nor shall you be suspected and dread the petulant Cyrus (that is dread his jealous suspicions), dread lest he lay violent hands on you —no fit mate for him—and tear the chaplet clinging to your hair and your robe that never did him any hurt.'

CARMEN XVIII.

A poem on moderation in wine; addressed to Sex. Quintilius Varus, who was killed by his freedmen at his own request after Philippi, so that this ode is probably one of Horace's earliest poems. It may however be dedicated to his still more unfortunate son.

The ode is no doubt imitated from a poem of Alcaeus, of which the first line survives:

μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω.

l. 1. **severis**: jussive use of the perfect subjunctive. 'I would have you sow no other tree.'

l. 2. **moenia Catili.** Tibur is said to have been founded by Tiburtus or Tiburnus, son or brother of Catilus, who emigrated from Greece with Evander. Cf. 'Tibur Argeo positum colono,' C. ii. 6. 5.

l. 3. **siccis**: those who have had nothing to drink, opp. to *madidi* or *uvidi*, those who have. Cf. C. iv. 5. 38:

'Dicimus integro
Sicci mane die, dicimus *uvidi*,
Cum Sol Oceano subest.'

dura: predic.: 'all that God sets before the man who cannot get a drink is hard.'

l. 5. **crepat**, 'prates of,' 'bores about.' Cf. 'vineta crepat mera,' E. i. 7. 84.

l. 8. The Centaurs, half men, half horses, came to the marriage feast of Pirithöus king of the Lapithae, got drunk and tried to carry off the bride and other women. A great strife arose, and, after many were killed on both sides, the Centaurs were driven off.

super: as we say 'over the wine.' But it may be questioned whether it means 'over the wine' in the physical sense, that is, 'on a floor swimming with spilt wine'; or (2) 'concerning wine' as if wine was the ground of quarrel, or (3) 'after wine,' as in Virgil's *nocte super media.* Perhaps (1) is best: cp. 'tinget pavimentum superbis Pontificum potiore cenis,' C. ii. 14. 27, which shows that, what with deliberate libations and casual spillings, the floor of a banqueting-room would be 'swimming with wine.' There is no legend to support (2) that the quarrel was about wine. The use of *super vino* as 'after wine' (3) wants confirmation.

l 9. Sithonia was the central one of the three Chalcidic peninsulas: so **Sithonii** stands generally for Thracians, who were notorious for quarrelling over wine: cf. 27. 2 infr.

Euius, *εὔιος* is Bacchus, so-called from the shout *εὐοῖ Βάκχε*.

ll. 10–11. 'When in their gluttony (**avidi**) they mark off right and wrong by the narrow boundary of their caprices'—when what they desire is their only notion of right.

l. 11. **Bassareus**: a name of Dionysus from the fox-skin (*βασσαρίς*) worn by the god and his maenads in Thrace.

l. 12. **quatiam** is properly applied to the Thyrsus or ivy-twined staff borne by Bacchanals. Cp. Eur. Bacch. 724 *ἐκίνουν θύρσον ἐς βακχεύματα*.

obsita: neut. pl. = *occulta*, *arcana*. 'I will not rouse thee against thy will, nor drag into the light things hid by all sorts of leafage.'

sub divum: cf. *sub Iove*, supr. 1. 25.

l. 13. **tene**, 'check.' **Berecyntio**: Cybele was worshipped with orgies on Mount Berecynthus in Phrygia.

ll. 14–16. In the train of drunkenness and frenzy come blind Self-Love, and Vanity, and Faith with its lips unlocked, blabbing secrets.

l. 15. **plus nimio**, 'beyond all excess.'

l. 16. 'Faith, prodigal of her secrets.'

The absence of a caesura after the second choriambus is unusual.

perlucidior vitro, 'more transparent than glass'; any one can see into the repository of her secrets.

The Latins use the comparative where we use the positive degree: 'as transparent as glass' would be more natural to us. Beginners should observe how much better it suits the forms of the Latin language to say *candidior nive*, 'whiter than snow,' than *tam candida quam nix*, 'white as snow.'

CARMEN XIX.

Horace complains that Glycera's beauty distracts his mind from serious poetry and proposes by sacrifice to propitiate Venus that she may deal more gently with him.

l. 1. **mater Cupidinum**: Venus.

l. 2. **Semeles puer**: Bacchus; see on 17. 22

l. 5. **nitor**, 'the radiance.'

ll. 7–8. 'Her sweet wantonness consumes me with desire, and her countenance that none may trust himself to look upon.'

lubricus: like the Greek *σφαλερός* or *ἐπισφαλής*, means 'slippery, treacherous under foot.' so, generally, 'hazardous.' In this sense *lubricus adspici* would be 'dangerous to be looked upon' ('a face to look on which is to slip from your resolve,' Wickham), and would

be like *cereus flecti* A. P. 163, *leviora tolli*, C. ii. 4. 11. But adspici may mean no more than the Greek βλέπειν or ἰδεῖν, 'to the view'; *lubricus* would then be 'untrustworthy,' 'shifting.' This would be much what the Scotch expression means, according to which women are called 'kittle cattle.'

l. 9. **tota ruens**, 'descending in all her might.' Cp. Eur. Hipp. ἢν πολλὴ ῥυῇ, said of Aphrodite.

l. 10. **nec patitur** (*me*) **dicere Scythas.**

l. 11. 'And the Parthian still courageous when his steed is in flight.' Cf. Virg. G. 3. 31 'Fidentemque fuga Parthum versisque sagittis.' They were mounted archers whose habit it was to turn on their horses even in flight and shoot at the pursuing enemy.

l. 12. 'Nor (to sing) of such idle themes.' All things seem futile in comparison with his passion for Glycera.

l. 13. The 'living sod' was to make an altar. Cf. 'positusque carbo in caespite vivo,' C. iii. 8. 4.

l. 14. **verbenas**, 'vervain'; we apply the name *verbenas* to all sacred boughs, like bay, olive or myrtle, says the commentator Servius in Aen. xii. 120.

l. 15. **patera** was the shallow bowl used for making libation. **Bimi** refers to last year's wine, Gk. περυσινός.

l. 16. 'She will come in gentler guise after a victim has been slain.'

CARMEN XX.

An invitation to Maecenas to share Horace's humble fare, very prettily worded. 'I will only give you cheap Sabine wine; but I bottled it and sealed it myself the day when you were applauded in the theatre.' Mr E. Ensor suggests to me that the invitation is to celebrate an anniversary, March 1, which was the date both of Horace's escape from the falling tree (see C. iii. 8), and of a great reception given to Maecenas in the theatre after his recovery from illness; see C. ii. 17. 21, where *utrumque nostrum incredibili modo consentit astrum* certainly seems to imply at least that the two events happened on the same day of the year. The **vile Sabinum** then is to be drunk on sentimental grounds, because it was bottled to commemorate the occasion; but only **modicis cantharis** (understanding **modicis** as 'moderate'; cf. 18. 7 *modici Liberi*). Then (after they have done their duty to sentiment), Horace will have up his best wine (reading with Porph., &c., **tum bibes**); though his best is only Caecuban, not Falernian. Horace had good wine for his other friends (cf. C. iii. 21. 5; i. 17. 21; iii. 28. 3); and *a fortiori* would not ask Maecenas to drink *only* his home-grown Sabinum (Epist. i. 5). *Tum* is rightly used of an *immediate* sequence; otherwise *deinde* or *postea* would be used.

l. 2. Wine was bought in cask (*cadus*) and racked off (*diffundere*) into *amphorae* or *testae*, which then were sealed with pitch, and stored up in a loft to mature, exposed to the smoke of a chimney: cf. C. iii. 8. 10, 11.

l. 3. **lēvi** is the perf. of *lĭno*.

l. 5. **eques**: emphatic. It was notable that applause should be given to a simple knight; cf. C. iii. 16. 20 and Introduction.

ut = 'so that.'

paterni fluminis. The Tiber rises in Etruria whence Maecenas came: cf. *Tuscum Tiberin*, *advena Tibris*, &c.

l. 6. **iocosa imago**: cf. on 12. 4.

l. 9. The **Caecubus** *ager* was in Latium near Fundi, the *ager* **Calenus** in Campania, each famous for its wine: other famous vintages were the Falernian (also from Campania) and Formian, from the Gulf of Gaeta, near Cicero's villa.

l. 10. **tum bibes**: see Appendix for discussion of other readings. The reading of the text is explained in the introductory note.

l. 11. 'Falernian vine nor Formian hill goes not to the blending of my cups.'

temperant, because the Greeks and Latins always diluted their wine.

CARMEN XXI.

With this hymn should be compared C. iv. 6, the *Carmen Saeculare*, and Catullus, 34.

l. 2. **Cynthius** is Apollo, as Diana is Cynthia, from Mount Cynthus in Delos, their birthplace.

l. 3. **Latona** or **Leto** was their mother.

l. 5. **vos** (sc. *puellae*) *dicite eam quae laeta est fluviis.* 'Ye maidens sing of her who delights in rivers, and in the foliage of the woods, wherever it towers on cold Algidus,' &c. **Algidus** was a range of mountains in Latium. **Erymanthus** was an Arcadian peak on the borders of Achaea and Elis. **Cragus** a spur of Mount Taurus in Lycia.

nemorum coma quaecunque, &c.: lit. 'In the leafage of the groves, whatever leafage towers,' &c.

l. 7. **nigris**: woods of pine or ilex.

l. 9. **vos . . . mares**, 'you the lads.'

Tempe: a glade in Thessaly.

l. 12. **fraterna . . . lyra**: Apollo as son of Jove was half-brother to Mercury who invented the lyre. See 10. 6.

ll. 13–14. Apollo was the god of healing.

l. 15. **Persas atque Britannos**: the remotest east and west.

CARMEN XXII.

The poem is, after Horace's fashion, curiously disjointed in sense.—The just man need fear no harm wherever he may travel. For as I wandered singing of Lalage in the Sabine woods, weaponless, a monstrous wolf fled from me. Set me in the Arctic or the torrid zone, still I will love my Lalage for her sweet laugh and her sweet voice.—The last two stanzas only connect with the first four by the casual mention of Lalage. *Series iuncturaque pollet*, 'order and connexion are important,' says Horace in the *Ars Poetica*, but no poet ever more conspicuously neglected them.

Of Fuscus Aristius nothing is known; Horace mentions him elsewhere, E. i. 10, S. i. 9, and S. i. 10. In Sat. i. 10. 83 he says, 'What do I care for the abuse of ignorant critics. Let Plotius and Varius, Maecenas, and Virgil, Valgius, and excellent Octavius, and Fuscus, and both the Visci, approve me.' But in the ninth Satire of the same book there is a more definite mention. Horace is telling how he was trying to get rid of a bore who pestered him. 'Suddenly we ran up against Aristius Fuscus, a dear friend of mine, who knew the fellow right well.' Horace stopped and tried to pretend that Fuscus had expressed a wish to speak with him in private. But Fuscus saw the joke and would not help him to shake off the incubus. 'I remember,' he said, 'but will take a better time'—and he invents a Judaic festival which should make it unlucky to talk business.

l. 1. **integer vitae**, 'unblemished in life': genit. of respect; cf. *Ruris honorum opulenta*, supr. 17. 16.

scelerisque purus. Adjectives of privation like *purus, vacuus*, &c., admit genitive or ablative.

l. 5. **sive . . . facturus iter per Syrtes**, &c., 'Whether he be purposed to travel.'

Syrtes: a quicksand on the north of Africa.

l. 7. **quae loca**, i.e. *per ea loca quae*, &c., 'or through the regions that legendary Hydaspes lips.' The antecedent is here embodied in the relative clause: cf. infr. 13 *quale portentum*, for *tale portentum quale Daunias non alit.* Hydaspes is the Jelum in the Punjaub. The epithet *fabulosus* means 'old in story.' It is just the word to express the adjective 'ancient' in Bp. Heber's hymn,

> 'From many an ancient river,
> From many a palmy plain.

l. 10. **dum . . . canto . . . et . . . vagor**: for this use of *dum* with the present indicative, referring to past time, see on 10. 11.

l. 14. **Daunias** (sc. *terra*) is Apulia, the land of Daunus. Daunus was son of Lycaon and brother of Iapyx and Peucetius; the three brothers migrated from Illyria and settled in Apulia, which is often

called by poets Daunia. Horace here uses the adjective in its Greek form, *γῆ Δαυνιάς, -άδος*.

l. 15. **Iubae tellus.** Juba, king of Numidia, took part with the Pompeians against Caesar, and shared their defeat at Thapsus in 46 B.C. By this act he forfeited his kingdom, which was however restored to his son Juba by Augustus, in B.C. 30. In B.C. 25 Juba the younger gave up Numidia, which became a Roman province, and received in exchange Mauretania and some Gaetulian tribes to the south of it. This being so, it is quite impossible to decide whether *Iubae tellus* means Numidia or Mauretania. If the latter, it affixes a posterior limit for the date of the Ode, as Mauretania could not be called *Iubae tellus before* 25 B.C. Personally I think this proves that the Ode was written *before* 25 B.C.: else Horace would have said 'Juba's *new* sovereignty' or the like. *Menelik's land* would mean Abyssinia, not the White Nile.

l. 17. **pigris**, 'torpid': cf. *bruma iners*, C. iv. 7. 12.

l. 19. **quod latus mundi**: a third example of incorporating the antecedent in the relative clause: the phrase is equivalent to *in eo latere mundi quod nebulae malusque urget Iuppiter.* **Urget**, singular, is attracted into the number of its nearest subject. 'Set me in that quarter of the universe that is oppressed by mists and an unkindly sky.' See on 1. 25 supr., *sub Iove.*

l. 22. 'In a land denied to human habitation.'

l. 23. **dulce ridentem.** The neut. adj. is common in such phrases, e.g. Sappho's *ἁδὺ φωνείσας . . . καὶ γελαίσας ἰμερόεν*, and Homer's (Il. vi. 484) *δακρυόεν γελάσασα.*

CARMEN XXIII.

A charming little poem.

You shun me, Chloë, like a strayed fawn that seeks its dam in the mountains, affrighted by every lightest rustle in the brake. Yet I am no wild beast seeking to devour: cease following your mother, the time is come for you to wed.

l. 4. **siluae**: trisyllabic form of *silvae*: so *miluus* for *milvus*, Epod. 16. 32.

l 5. 'For if spring's coming sends a thrill though rustling leaves.'

inhorruit: *ἐνέφριξεν.* The perfect here is like the aorist in Greek, and merely marks the occurrence with no notion of time, past, present or future.

l. 8. **tremit**: the subject is *hinnuleus.*

l. 10. **frangere persequor** = *persequor ut frangam*: the poetical use of the infinitive to express purpose, is adopted from the Greek; cf. supr. 2. 8, &c.

frangere, 'to crush,' especially between the teeth = 'crunch'; cp. 'glandemque sues fregere sub ulmis,' Virg. G. ii. 72

l. 11. The order is: **desine—sequi matrem—tempestiva viro** ('ripe for a husband').

CARMEN XXIV.

An elegy for their common friend Quintilius addressed by Horace to Virgil.

l. 1. 'Who would think shame to sorrow, who would set bounds to grief, for so dear a life?' The construction is a little strained: *quis modus sit desiderio?* 'what limit should there be to regret?' is natural; but *quis pudor sit desiderio?* for *quem pudeat desiderii?* would be scarcely admissible if it stood alone.

l. 2. **cari capitis**: cf. the Greek φίλον κάρα: *caput* constantly means 'person.'

praecipe, 'prompt.'

l. 3. **liquidam**: λίγειαν, 'clear.'

Melpomene: the Muse of Tragedy.

l. 5. **ergo**, 'so then'—'can it be that?' 'Ergo nunc Dama sodalis Nusquam est!' S. ii. 5. 101.

l. 6. **urget**, 'weighs down.'

cui: the connecting relative: *et quando ullum ei parem inveniet Pudor?*

Pudor: Αἰδώς, 'Honour.'

l. 8. **parem** is used here as a noun qualified by the adjective *ullum*. The prose construction would be *quemquam*. These pronouns are required by the negative idea conveyed in the sentence.

9. **flebilis**: here in passive sense = *flendus*. More commonly active, i. e. 'tearful'; cf. 'Sit Medea ferox invictaque, flebilis Ino,' A. P. 123.

ll. 11–12. 'You, fruitlessly devout, demand of the gods Quintilius not entrusted to them alas! with hope of this result.' Cf. supr. 3. 5.

Quintilius had died away from Virgil, who at his departure had invoked for him the protection of the gods: who had therefore entrusted Quintilius to them—as Horace entrusted Virgil to the ship—but *heu non ita*, that is *non tali spe*, 'not in the hope of this.' *Ita* often means 'on the understanding.' *Ita veniam ut tutus revertar*, 'I will come on the understanding that I may go back safe.' *Fecit; sed non ita fecit*, 'He did it; but not on those conditions'; whereas *non sic fecit* would mean, 'he did not do it as you describe.'

ll. 13–14. Cf. 12. 7–12.

quod si . . . moderere . . . non redeat: ἀλλ' εἰ καὶ ψάλλοις . . . οὐκ ἂν κατέλθοι. The conditional sentence refers to future time and both protasis and apodosis are therefore in the present subjunctive,

which is virtually equivalent in this sense to a future or future perfect indicative. 'But though more winningly than Thracian Orpheus you should modulate the string which found listeners even in the trees, blood would not return to the hollow phantom, which once and for all Mercury, not gentle to unlock for entreaty the book of fate, has herded into his sable flock. Hard it is; but lighter grows by patience all that it is forbidden to redress.'

l. 15. **imagini**: cf. 'simulacraque luce carentum,' Virg. G. iv. 472.

l. 17. **non lenis . . . recludere**: the Greek Infinitive after an adjective · cf. *audax perpeti, blandum ducere,* &c.

CARMEN XXVI.

A complimentary address to his friend Aelius Lamia, to whom also the seventeenth ode of Book iii. is dedicated. Aelius Lamia, the father, assisted Cicero to put down Catiline, and was banished with Cicero in 58 B.C. This man was consul A.D. 3 and lived till A.D. 33. He must therefore have been quite young when this ode was written.

I am a poet, Horace says; away with cares of state; the Eastern Question troubles me not at all. Bind a chaplet for Lamia, dear Muse; without the Muse's help, such honour as I can give is unavailing.

l. 1. (*Ego*) **Musis amicus . . . tradam**, &c.

l. 2. **protervis**, 'boisterous,' 'rude'; cf. 17. 24.

l. 3. **portare**: infin. of purpose; cp. supr. 2. 8: *portandos* would be the prose use.

queis = *quibus*, dative of the agent, which appears in prose only with the gerund or gerundive. The construction is *unice securus, quibus rex gelidae orae sub Arcto metuatur, quid terreat Tiridaten*: **unice securus**, 'singularly careless': 'alone in my heedlessness who may have to dread the northern monarch, or what danger threatens Tiridates.'

Another reading in l. 3 is *quis* (nomin.): 'heedless what king is dreaded in the North.'

l. 5. Tiridates was the king of Parthia during the time when Phraates was deposed. Cf. C. ii. 2. 17.

l. 6. **integris**, 'virgin.'

l. 9. **Pimplea**: properly (Πιμπληΐς) *Pimpleis*, maid of Pimplea, a place in Pieria where there was a fount sacred to the Muses. Hence *Pimplēidēs* is a synonym for *Musae*, and some edd. read here *Pimplei.*

mei, 'given by me.'

l. 11. **Lesbio.** Sappho the great lyrist was a native of Lesbos: cf. *fide Teïa*, 17. 18.

sacrare, 'to canonize.'

l. 11. **plectro**. *πλῆκτρον*, the quill with which the player struck the lyre strings.

CARMEN XXVII.

l. 1. **natis**, 'since cups are made for joy': for this semi-absolute use of the abl. see on 11. 6.

2. **Thracum est**, 'it is the part of Thracians'; the elliptic use of the genitive signifying attribution: so *sapientis est ignoscere*. For the drunken brawls of Thrace cf. 18. 9.

tollite, 'away with.'

barbarum, here means 'uncivilized,' 'outlandish.'

ll. 5–6. 'The Median scimitar is monstrously misplaced among wine and lamps.'

immane quantum is almost an adverbial phrase, translating the Greek *θαυμάσιον ὅσον*. It must be carefully distinguished from constructions involving a subordinate clause like *Mirum est quantum ego a te dissentiam*.

l. 8. 'And remain resting on your elbows.' The Greeks and Romans reclined at the dinner table, round three sides of which wide couches were placed. They ate lying on their stomachs with their faces towards the table. This is difficult to do, if one is using a knife and fork; but the Romans of Horace's time probably did not use knives and certainly did not use forks. It is the one elegance in which modern civilization is plainly ahead of theirs. Between the courses and after dinner over the wine—if indeed the Romans ever removed the eatables while they were at table, which is uncertain—they lay on the right side, leaning on their elbow. From this position it would be difficult, if not impossible, to throw cups at each other, and Horace therefore begs his friends to remain reclining on their elbows.

l. 9. **severi**, 'my share of stiff Falernian.'

l. 10. 'Then,' says Horace, 'if I am to drink with you, in return let the brother of Opuntian Megilla tell us what wound makes his felicity, smitten with what shaft he pines'; in short, who he is in love with. Love was constantly represented as an archer.

ll. 13–17. The gentleman is supposed to withhold his confidence. Then, says Horace, no wine for me. Come, speak up. 'Whatever be your thraldom, Love burns you with a flame you need not blush for; if you have your peccadilloes, your amours are always respectable.'

l. 16. **ingenuo**: properly 'freeborn': cf.—

> 'Cum referre negas, quali sit quisque parente
> Natus, dum ingenuus.'—S. i. 6. 7.

So here 'a love for some one of your own station,' unlike the love of Xanthias, C. ii. 4.

l. 17. **peccas**: a mild word: the line almost means 'your peccadillo does you no discredit.'

quidquid habes, 'whatever you have to tell.'

l. 18. The youth is supposed to whisper a name to Horace, and Horace starts away. 'Poor soul, what a Charybdis had you been struggling in, you who deserved a luckier flame.' Charybdis was the famous whirlpool in the Sicilian Straits.

laborabas: note the graphic use of the imperfect, 'were you struggling all this time.' Cp. *tempus erat*, 37. 4. *Laborare* is used specially of a ship in distress.

l. 21. **Thessalis ... venenis**, by the drugs of Thessaly. Thessalian wizards were famous: cf. Epod. 5. 45:

> 'Quae sidera excantata voce Thessala
> Lunamque caelo deripit';—also Ep. ii. 2. 209.

l. 23. 'Scarcely will Pegasus himself free you, thus entangled, from the three-shaped Chimaera.' Pegasus was the winged horse upon which Bellerophon rode to encounter Chimaera, a monster whose forepart was lion, whose hind part was dragon, and whose middle was goat: hence *triformis*.

CARMEN XXVIII.

There has been much controversy as to the meaning and structure of this ode, which may be roughly analyzed to show the points in dispute It must be premised that if a corpse did not receive at least formal burial, that is three handfuls of dust thrown on it, the spirit was not permitted to cross the Styx, but must wander on earth for a hundred years around the body.

You, Archytas, are detained by the Matine shore for the lack of a little dust, great man of science though you were. Pelops too died and Tithonus and Minos though the friends of Gods; and Empedocles is dead, though he declared that only his body perished —he who *in your judgement* was no mean judge of nature and truth. All must die; there are many ways of death, but no man escapes. *I too* perished by drowning in the Adriatic. But *you, o sailor*, do not fail to give me burial. If you give it, you shall have my blessing; if not, my curse. It will not delay you, only three handfuls of dust to throw.

According to some, the ode is a dialogue between the sailor who speaks ll. 1–6 and the Ghost of Archytas. But it is ridiculous to suppose that Archytas would appeal to the sailor for a judgement (l. 14). It is better therefore to make it a dramatic monologue. Horace, sailing in the Adriatic and coasting the shore, as was usual, may have seen a drowned and unburied body, and perhaps gone ashore to bury it. The reflections which the scene suggested he would put as an appeal for burial, supposed to be uttered by the ghost which would haunt the place if the body were left unburied.

The moralizings are not more disjointed than is common in Horace. Great men have died, the ghost says—Archytas died by drowning here, as I died: death is common to all: give me burial, lest you yourself, O seafarer (when you come to need burial), should lack it. Archytas of Tarentum was a contemporary of Plato in the fourth century B.C., and famous in mathematics and philosophy.

l. 1. 'Archytas, though you measured sea and earth and the numberless sand, yet you are detained by the Matine shore for the paltry tribute of a little dust; not a whit does it avail you to have essayed the airy mansions and in spirit to have traversed the vaulted pole, since you were doomed to die.'

ll. 1–2. Note the rhetorical antithesis. Archytas by his skill in mensuration could measure the sand of the sea; but he needed his handful of dust none the less.

ll. 2–4. **munera cohibent**, 'gift (unbestowed) detains you.' In verse a thing is sometimes represented as causing that effect which is really the result of its absence: so the wind is said to 'lay the sea'—

δεινῶν ἄημα πνευμάτων ἐκοίμισε
στένοντα πόντον.—Soph. Aj. 674.

A very similar usage is found in Hom. Il. i. 93 *οὔτ' ἄρ' ὅγ' εὐχωλῆς ἐπιμέμφεται οὐθ' ἑκατόμβης*, 'he is not wroth for a vow (unpaid) or a hecatomb (unoffered).' Cp. also Hor. S. ii. 4. 86.

Matinum: the Mons Matinus is a mountain in Apulia whose spurs reach to the Adriatic.

l. 5. **aerias tentasse domos**: he made a flying machine.

l. 6. **morituro**: note the force given to this word by position. *Quid prodest morituro?* 'What use to one who must die?' '*Nil profuit tibi morituro*,' 'It availed you nothing since you had to die'; cf. C. ii. 3. 4 'moriture Delli.'

l. 7. **Pelopis genitor**: Tantalus.

l. 8. **Tithonus**, the husband of Aurora. In the legend rendered familiar by Tennyson's magnificent poem Tithonus gained immortality from the gods, but forgot to ask for youth; and so remained 'immortal age beside immortal youth' envying 'happy men that have the power to die.' This version of the legend does not seem to have pleased the ancients, who modified it in sundry ways.

l. 9. **Minos**: the legendary king of Crete, who after death became one of the judges among the dead. Jove is said to have instructed him in the mystery of law-giving.

l. 10. **Panthoiden**. Euphorbus, son of Panthous, a Trojan elder. The philosopher Pythagoras believed in the transmigration of souls, and once in a temple at Argos, looking at the trophies on the walls, pointed to a shield, 'That,' he said, 'is mine; I bore it at Troy when I was Euphorbus.' The shield was taken down and was found to be inscribed with the name of Euphorbus. Panthoides

is said therefore to have been 'a second time' (in the person of Pythagoras) 'sent down to Orcus, though by unhooking' (in the person of Pythagoras) 'the shield, he bore testimony to his Trojan date and had conceded' (as Euphorbus) 'to black death nothing but skin and sinews.'

l. 14. 'In thy judgement no mean authority upon nature and truth.' Archytas inclined to the teaching of Pythagoras.

l. 17. **alios**: in antithesis to **nautis**.

l. 18. **exitio**: the dative of purpose or design is sometimes substituted for nominative or accusative in apposition. One could write either *hoc fermentum tibi habe*, or *hoc fermento tibi habe*.

l. 20. **fugit**, 'avoids.' See Virg. Aen. 4. 698. None could die till Proserpine severed a lock of hair from the head. The verb is in the perf., as is shown by the quantity of the penult. The perf. is sometimes used to signify that which is habitual or constantly recurring. Proserpina comes to every head to cut the lock of hair and free the imprisoned spirit. A good example of this *aoristic* perfect is *sustulit*, 34. 16.

l. 21. **me quoque**, the unburied man whose ghost speaks.

l. 22. **Notus**: the south wind is called 'the swift comrade of Orion's downward course,' because Orion set early in November, when storm and rain were common; cf. C. iii. 27. 17 'Sed vides, quanto trepidet tumultu Pronus Orion.'

l. 23. **malignus**, 'niggardly.'

l. 24. Note the hiatus *capiti* | *inhumato*.

l. 25. **sic**: ἐπὶ τούτῳ. Cf. on supr. 3. 1. 'On this condition, however, may the East wind menace Italian shores, may Venusia's woods be lashed, you safe meanwhile, and may rich gain pour down upon you from those who have the power to give—from favouring Jove and Neptune, the warden of holy Tarentum.'

l. 27. **plectantur**. The verb *plecti* refers especially to *undeserved* or *vicarious* suffering as in 'Quidquid delirant reges, plectuntur Achivi,' E. i. 2. 14; 'tergo plector,' 'I pay for it with my back,' S. ii. 7. 105; 'admisso plectitur ille meo,' Ov. Her. xi. 110.

l. 28. **unde potest** = *ab iis quibus est potestas*: the antecedents are definite, therefore the verb is indicative.

l. 30. **neglegis**, 'Dost think it a light matter that thou shouldest do a wrong, that will presently recoil upon thy innocent children.' *neglegere*, in this sense to slight, is common with noun objects, as *neglegere minas*, but rare with an infinitive or dependent clause; cf. however, 'neglegens ne qua populus laboret,' C. iii. 8. 25.

l. 31. **te natis** are to be taken together, like 'semet prognatos,' Sat. i. 6. 78.

fraus here, as generally = sin.

fors here = *forsitan*, and is therefore followed by the subjunctive.

l. 32. **vices superbae** has been rendered by Mr. Page 'disdain for disdain,' but this seems to put into the text a sense which is not there. *Vices* conveys no idea of retaliation, but simply of inevitable change; cp. 'mutat terra vices,' C. iv. 7. 3. The *superbia* is that of Fortune; 'ludum insolentem ludere pertinax.' Tr. 'Perchance, too, due justice and the arrogant turn of Fortune's wheel may be in store for your very self.'

l. 35. 'It is but three handfuls of dust thrown on me, and you may speed on your way.'

l. 36. **licebit ... curras.** This construction of *licet* with subj. and without *ut* is very common in the present: we have it again in the future in 'licebit Ille repotia . . . celebret,' S. ii. 2. 60.

CARMEN XXIX.

This poem can be dated. Aelius Gallus, the praefect of Egypt, invaded Arabia in 24 B.C. Iccius was plainly preparing to accompany him, so that the ode was written in 25 or 24 B.C. The twelfth Epistle of Book i is addressed to the same Iccius, then agent of Agrippa's Sicilian estate. It is couched in the same ironical tone, and laughs at the gentleman who was divided between an interest in philosophy and the desire for wealth.

l. 1. **invides,** 'you cast a covetous eye on.'

l. 3. **Sabaea**: Sheba, Yemen on the Red Sea. For a similar dislocation of the attribute cp. *Calena falce* 31. 9; *Graia victorum manus*, Epod. 10. 12.

l. 5. **quae ... virginum ... barbara**: a variant between the prose idioms *Quae virgo barbara* and *Quae virginum barbararum*. 'What outlandish maid shall be your slave after you have slain her betrothed?'

l. 7. **puer**: the metre generally has a long syllable in the anacrusis; see on 9. 1. supr. 'What court page shall be set with unguent-laden locks to bear your cup?'

l. 9. **Sericas**: *Seres* in Latin stands for the furthest Easterns. The Parthians and Medes, names not equivalent, but used interchangeably by Horace, were bowmen.

l. 10. **quis neget**: dubitative subjunctive. 'Who would deny that the downward streams may flow backward to the steep mountains and Tiber turn him home?' is an expression of impossibility copied from—

> *ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί,*
> *καὶ δίκα καὶ πάντα πάλιν στρέφεται*—Eur. Med. 410.

l. 13. There is a pretty ironic touch in **coemptos undique**: Iccius once bought up wholesale, wherever he could find them, the books of the famous Panaetius, the Stoic philosopher, who was a friend of

Laelius and the younger Scipio. Now he would barter them and the whole school of Socrates for Spanish corslets.

[*Domus* is used in Seneca for a school of philosophy.—Wickham.]

l. 16. **pollicitus meliora**, 'false to your better promise.'

These stanzas should be compared with Ep. i. 12. 'Can we wonder,' says Horace there, 'if Democritus let sheep stray while his wits were wool-gathering, since you in the middle of all this money-grubbing still keep your elevated tastes and your supra-sensual delights.'

CARMEN XXX.

A dedicatory ode, written for some lady who had set up a shrine to Venus. Horace calls her Glycera, which may be a Greek substitute for some Latin name; or the whole poem may be a version from the Greek.

l. 2. At **Cnidus** on the Carian coast stood the statue of Aphrodite by Praxiteles: **Paphos** in **Cyprus** was the spot where Aphrodite was said to have landed after her birth from the waves, and it was a chief seat of her worship.

l. 6. **properentque Nymphae.** When Horace joins the copulative particle to a word to which it does not logically belong, it will be observed that the word to which it is joined is always emphatic.

l. 7. **parum comis**, 'lacking charm.'

l. 8. Mercury is the god of wit and gaiety.

CARMEN XXXI.

A very beautiful address to Apollo the patron of poets. The poet desires not riches; all he asks is what Juvenal less poetically sums up as the *mens sana in corpore sano.*

l. 1. **dedicatum**, 'what claims the bard of Apollo here enshrined?' So *dedicare deum*, 'to set up a temple to a god,' Liv. 5. 31. Augustus had dedicated the temple on the Palatine with its famous library. 'Vacuam Romanis vatibus aedem,' Epp. ii. 2. 94.

l. 4. **Sardinia** like Sicily was one of the granaries of the ancient world.

l. 5. For the flocks of Calabria cf. 'pellitis ovibus Galaesi,' C. ii. 6. 10. The sheep which fed by the Galaesus, near Tarentum, had fleeces so fine that leather coverings were kept over them lest they should get torn.

l. 6. It is rare to have the weak caesura (made by the elision of *aurum*) at this place in the Alcaic verse.

ll. 7–8. 'Nor country meadows which Liris saps with his still waters, that silent stream.' The Liris flows out into the Minturnian

marsh, making the boundary of Latium and Campania. Any one who has seen a slow-running river in its deep bed between high banks which are being crumbled away underneath, will realize in an instant the flat rich country which Horace describes. It is a model of landscape painting in poetry, appealing to the eye and ear in the briefest possible compass of words.

l. 9. **premant,** and **frui,** infr. 17, short anacrusis; see on 9. 1. supr. For this use of *premere* cf. Virg. G. i. 157 'Falce premes umbras.' Tr. 'Let those to whom fortune has granted it lop their vines at Cales with the pruning-knife,' lit. 'with Calene knife.' For the dislocation of the epithet cp. 29. 3; on the Calene vintage see 20. 9.

l. 10. **vitem** is governed both by **dedit** and **premant.**

l. 12. 'Wines gotten in exchange for Syrian wares.'

ll. 13–15. Ironical. 'The darling of the gods, since thrice and four times in the year he revisits the Atlantic main unhurt.'

quippe . . . revisens: *quippe* in this causal sense with the nominative of a present participle would hardly pass in prose.

l. 16. **leves,** 'light,' 'digestible.'

ll. 17–20. **Latoe**: voc. of *Latous*, see on 21. 3. The construction, is *Latoe, dones mihi frui* (*rebus*) *paratis, et valido* (*mihi dones hoc*) *at, precor, integra cum mente, et degere non turpem senectam nec* (*senectam*) *cithara carentem.* Tr., 'Grant me, O son of Leto, to enjoy what I have gotten, and health to enjoy it, and, I beseech thee, with my wits untainted; grant me to pass an old age not unlovely, and of my zither not bereft.'

CARMEN XXXII.

l. 1. **poscimur.** *Poscere* is the regular verb 'to call for' anything: so 'soleas poscit,' Sat. ii. 8. 77; cf. 'Poscimur Aonides,' Ov. Met. 5. 333.

ll. 1–4. Tr. 'If ever at my leisure in the shade I sang with thee a sportive strain meet to live on for this year, aye and more years to that, come now my lyre, strike up a Latin song.'

si quid . . . lusimus: Cf.—

> 'Nec, si quid olim lusit Anacreon,
> Delevit aetas.'—C. iv. 9. 9.

quod . . . vivat: note the subjunctive after a relative expressing fitness = *tale ut vivat.* So *is est qui faciat*, 'He is the man to do it.'

l. 5. **Lesbio . . . modulate civi**: see sup. on 1. 24, 'bella matribus detestata.' *Lesbius civis* is Alcaeus, though the metre here is Sapphic.

ll. 6–10. 'Who fierce in battle, yet amid the fray, or if by chance he moored his storm-tossed bark to the sea-washed shore, would sing of Bacchus,' &c.

l. 11. **Lycus** was a friend of Alcaeus.

l. 14. **testudo** : see on 10. 6.

l. 15. **mihi** is simply the ethic dative : **salve mihi**, 'Hail thou, whenever I call thee in due fashion.'

cunque standing alone does not occur elsewhere. All the MSS. have it, and scholiasts explain as = *quandocunque*, 'whenever.' It must be a contraction of *cumcunque*, which occurs (with tmesis) Lucr. 2. 114 'cum solis lumina cumque Insertim fundunt radios.' For the contraction cf. *quandoque* for *quandocunque*, C. iv. 1. 17.

CARMEN XXXIII.

Albius Tibullus was a member of the literary set which included Virgil, Horace, Propertius and Ovid. The fourth Epistle of the first book is also dedicated to him. Horace here seeks to console his friend for the inconstancy of Glycera, by pointing out the unreasonableness of everybody when it comes to love-making. It is noteworthy that Tibullus writes in his own poems of Delia and Neaera, but Glycera does not appear there.

ll. 2–4. 'never whine out plaintive ditties, asking why faith is broken and a younger rival outshines you.'

In this and other places, Wickham (supported by Munro and other excellent authorities) seeks to avoid assigning to *ne* with the pres. subj. that force of direct prohibition which properly belongs to the perf. subj. Hence Wickham translates 'To prevent your grieving, consider these facts.' However, it seems impossible to deny that the pres. subj. may be used in direct prohibition, at least in poetry. Cp. C. ii. 1. 37; iv. 9. 1.

cur . . . praeniteat : an indirect question implying some such verb as *rogans* after *decantes*.

decantare is contemptuous : it is used elsewhere of children chanting over the catchword of a game. 'Nenia . . . decantata Camillis,' E. i. 1. 64.

l. 5. **insignem tenui fronte** : low foreheads were counted a beauty at Rome : so Horace says 'Give me back my youth': 'reddes nigros angusta fronte capillos,' E. i. 7. 26. But in calling the forehead *angusta* or *tenuis* the Romans seem to have meant 'with the hair growing low down on it.' A forehead rendered high by the receding of the hair from it was with them, and still is with us, a blemish and disfigurement. It is remarkable how the Romans shrank from baldness.

l. 6. **Cyri . . . amor**, 'passion for Cyrus'; objective genitive.

l. 7. **declinat,** 'sways toward.' Wickham takes **asperam** as predicative: 'toward Pholoë, rude to him.'

ll. 7–9. 'But sooner will roedeer mate with Apulian wolves than Pholoë would offend with an ugly paramour.'

l. 10. **sic visum Veneri,** 'so Venus willed it.'

impares: minds and forms ill-matched.

l. 11. **sub iuga aenea**: cf. 'Diductosque iugo cogit aeneo,' C. iii. 9. 18.

l. 13. Tr. 'Nay me myself, though a love more honourable wooed me, Myrtale detained in pleasant fetters, a slave's daughter more shrewish than the gulfs of Hadria where it frets into curves the Calabrian bays.' Or **curvantis sinus** may mean 'lifts into curving crests the billows.'

l. 14. **grata . . . compede**: so Tennyson in *Pelleas and Ettarre*, 'White bonds and warm.'

CARMEN XXXIV.

Lines which profess to have been written by Horace after the portent of lightning and thunder from a clear sky had terrified him into the belief that the tales of Jove's existence must be true. The whole poem is probably a literary fiction and has no appearance of sincerity. Though the stanzas are dignified in expression and fine in sound, the moralizing of the last verse has no special connexion with what precedes it.

The best expression of Horace's uncertain and shifting faith is to be found in Ep. 1 of the first book.

ll. 1–5. 'While, of the gods a niggard and infrequent votary, I strayed, the adept of senseless science, to-day I am forced to set my sail backward and travel again the course I had left.'

l. 2. **consultus sapientiae**: cf. *iuris consultus*, *legum peritus*, &c.

l. 6. 'Who with his flashing flame divides most commonly the clouds.' This use of the participle for *qui dividit* would not stand in prose, and is anomalous even in poetry.

l. 7. **purum.** Thunder from a cloudless sky was a grave portent.

l. 10. **Taenari**: the southernmost promontory of the Peloponnese. In it was a cave through which Hercules dragged Cerberus to the upper world: this is why Horace couples 'Styx and the dread mansion of Taenarus.'

l. 12. **concutitur**: the verb, as often in poetry, takes the number of the nearest in a row of subjects.

ll. 12–16. 'God hath the might to change lofty and lowly, the proud he bringeth low, and setteth into note the obscure: from one rapacious Fortune with shrill rushing of her wings lifts off the crown, on one she delights to set it.' Compare of course the language of the *Magnificat*.

apicem: the tiara of Eastern kings: at Rome used only for the flamen's conical cap.

sustulit and **posuisse** are both gnomic perfects equivalent to the Greek aorist. The perfect, like the Greek aorist, is often used where we use the present in γνῶμαι, maxims or general aphorisms: so A. P. 343 'Omne *tulit* punctum qui *miscuit* utile dulci,' 'He wins every vote who mixes pleasure and profit.'

CARMEN XXXV.

A very difficult and obscure poem, which may be analyzed thus: O Fortune, you are omnipotent, and dreaded by all (1–16). Before you walks Constraint, carrying nails and wedges in her brazen hand, and the clamp and molten lead (that is, apparently, the symbols of firm building). Hope and white-robed Faith attend you when you leave the mansions of the mighty in distress; but false friends desert (at this point the meaning of *Fortuna* changes; she is no longer the dispenser of fate, but the star of an individual man to which Hope and Faith are constant even in adversity). 'Keep Caesar safe in his foreign wars (here *fortuna* becomes again the arbitress), and direct henceforth the swords blunted in civil war against the enemies of Rome.'

l. 1. At **Antium**, a town of Latium, which stood on a promontory running into the Tyrrhene Sea, was a Temple of Fortune.

l. 2. **praesens**, 'potent': cf. 'a very present help in trouble.'

l. 5. **ambit**, 'courts': lit. 'goes round,' 'canvasses,' from the phrase *ambire tribus*.

l. 6. **te** (*ut*) **dominam aequoris** (*ambit*) **quicunque**, &c., 'and thee as lady of the seas courts whatsoever mariner in Bithynian bark affronts the Carpathian main.'

l. 7. **lacessit**: as if the sea were a wild beast [Wickham].

l. 9. **te Dacus asper** (*metuit*) **te** (*metuunt*) **profugi Scythae**: Dacia covered the modern Transylvania and part of Hungary. The **Scythae** lived in Russia, and were mounted archers like the Parthians: hence **profugi**.

l. 13. **ne . . . neu**. *Neu* is used because the danger is not a fresh one, but only a consequence of the first. The metaphor of kicking down the pillar of the state is found in (and probably taken from) Aesch. Pers. 162.

l. 15. **ad arma**: for the short syllable see on 9. 1. Note the fine sound of this line.

l. 17. On the reading *serva* see Appendix, p. 117.

ll. 17–20. Why Constraint, the builder of dungeons, should go before Fortune is not clear.

l. 18. **clavos trabales**, 'nails for fixing beams': tr. simply 'huge nails.'

ll. 19, 20. **severus uncus**, 'the stark clamp.' Roman builders rivetted stones together with iron clamps and mortised them with melted lead. The point of these attributes, says Wickham, is not that Necessity is a builder, but that the structures which she builds are compacted for all time.

ll. 21–24. This stanza cannot mean that Hope and Faith desert great houses when Fortune leaves them; it must mean that Hope and Faith follow the *fortune* of a friend in adversity: but 'fortune' in these two sentences has a different meaning. So in *nos servavit Fortuna populi Romani* the word means one thing, and another in *sequimur fortunam Caesaris*. Translate: 'Thee Hope attends, and rare-found white-robed Faith, nor disown they thy company, whenever thou with gait of mourning dost leave in anger princely homes': **mutata veste** is the regular phrase for in mourning; so also *sordidatus*. Faith is **albo velata panno**, because the priests sacrificing to **Fides** wrapped the hand in a white cloth. Cf. Epod. 9. 28.

l. 26. **cadis cum faece siccatis**, 'when casks are drained to the lees.'

l. 28. **ferre iugum pariter dolosi**, 'false when it comes to bearing the yoke in concert': a very strained construction for *dolosi in ferendo*. The construction is Greek and is common in Pindar. This very phrase may have been taken from Pindar's *παῦροι δ' ἐν πόνῳ πιστοὶ βροτῶν | καμάτου μεταλαμβάνειν* (Nem. x. 78). Horace often borrows Graecisms from Pindar, whose poems he doubtless had before him in writing the Odes.

ll. 29–32. Expeditions were projected vaguely against Britain, the Parthians, and Arabia in 26 B. C.

l. 33. **cicatricum et sceleris pudet fratrumque**: hendiadys for *pudet cicatricum et sceleris fraterni.*—'We are ashamed of our scars and the crime of brother against brother.'

ll. 38–40. 'O would that thou wouldst forge afresh on a new anvil our steel blunted (by civil war) to be used against the Massagetae and the Arabs.'

diffingas: the present subj., as it expresses a wish with reference to future time. For the rare word *diffingere*, to remodel, cf. Neque Diffinget infectumque reddet Quod fugiens semel hora vexit, Od. iii. 29. 47.

The Massagetae, a race living near the Caspian, here stand practically for the Parthians.

CARMEN XXXVI.

Nothing is known of Plotius Numida; he had just returned from Spain, and this poem was written to be recited at a dinner of welcome,

l. 2. **vituli sanguine debito**: the Gods had guarded Numida, and so the blood of the young steer was due to them by the vow.

l. 5. **caris multa sodalibus**: supply *dividit oscula.*

l. 8. **puertiae**: by syncope for *pueritiae.*

ll. 8–9. 'Remembering boyhood spent under no leadership but his, and of their togas changed together.' Lamia and Plotius had together gone through the ceremony of assuming the *toga virilis* and abandoning the *toga praetexta.*

l. 10. **Cressa nota**: properly 'Cretan.' Chalk was supposed to be brought especially from Crete. Lucky days were marked with white chalk: so in Sat. ii. 3. 246 *creta an carbone notandi?*

ll. 11, 12. **neu (sit) promptae modus amphorae**, 'let no restraint be set upon the jar abroach; let feet rest not in the Salian custom.'

The Salii ('leapers,' from *salio*) were dancing priests of Mars: cf. 'in morem Salium ter quatient humum,' C. iv. 1. 28.

l. 13. **multi meri**: descriptive genitive, 'the deep-drinking Damalis.' Cp. 'hospes non multi cibi sed multi ioci,' 'no great gourmand, but a fellow of infinite jest.' Cic. Fam. ix. 26.

l. 14. 'Let not Damalis outdo Bassus in the Thracian draught.' The ἄμυστις (α priv. and μύειν, to close the eyes or mouth) resembled the old Oxford custom of the 'sconce.' It consisted in draining a long bowl at a single draught.

l. 16. **breve lilium**, 'the lily of a day' (B. Jonson).

l. 17. **putres**, 'melting.'

l. 20. **ambitiosior**: from the literal sense of *ambire* to go round: 'more clinging than the wanton ivy.'

CARMEN XXXVII.

A song of triumph over the downfall of Cleopatra. Nothing else gives so completely the sense of terror which she inspired at Rome. An English poet might have written in this strain after Waterloo.

l. 2. **Saliaribus**: see on 36. 12, 'fit for the Salii.'

l. 3. **pulvinar**: a canopied couch, before which votive meats and offerings were set: tr. 'the gods' banqueting couch.'

l. 4. **tempus erat**, 'now were the time': the imperf. indic. has a peculiar use in this locution; cf. 'Tempus erat iam te, Sosibiane, legi,' Mart. There is a somewhat similar usage with *possum*; 'Hic tamen hanc mecum poteras requiescere noctem,' Virg. Ecl. 1. 80, where *poteras* is virtually equivalent to *potes*, as *tempus erat* is to *tempus est.*

l. 5. **antehac**, scans as a spondee: in this line as also in 14 infr. the usual caesura after the fifth syllable is lacking.

ll. 5–18. 'Ere this, it were impiety to broach the Caecuban from ancestral cellars, while the great Queen was plotting frantic ruin for the Capitol and doom for the Empire, amid her tainted crew of heroes, rotten with disease; passionate in boundless imaginings and drunken with the sweets of fortune: but her frenzy abated when scarce a single ship was saved from the fires, and her brain delirious with the wine of Egypt was brought back to no hallucination of dismay by Caesar, when his oars from Italy pressed hard upon her flight, as the hawk hunts soft doves, or as,' &c.

l. 10. **virorum**: Wickham says, ironic for *eunuchorum*.

impotens sperare: *impotens* means either weak or unrestrained. *Impotens sperare* is of course a Graecism: *adeo impotens ut speraret*. *impotens* = ἀκρατής.

l. 13. **vix una navis sospes minuit furorem**: lit. 'scarce one ship safe—lessened her frenzy.'

l. 14. **Mareotico**: the wine of Mareotis, a marshy region of Egypt.

l. 20. **Haemoniae**: Thessaly.

ll. 21–24. quae is the connecting relative, = *sed ea*: its antecedent is strictly *monstrum*, but it agrees with the sense in referring to Cleopatra. Tr. 'But she, courting a nobler fate, knew no womanish terror of the steel, nor with swift fleet sought in exchange some undiscovered shore.'

ll. 23, 24. These lines refer to Cleopatra's rumoured project of carrying over the isthmus of Suez what was left of her fleet after Actium, and sailing away to found a new city somewhere beyond Rome's reach.

reparavit, 'gained in exchange': cf. supr. 'Vina Syra reparata merce,' 31. 12.

ll. 25–32. 'She nerved herself even to visit her palace laid in ruins with countenance unmoved, aye, and was bold to handle stinging snakes that her frame might drink in their black venom—haughtier still in the premeditation of her death: grudging, methinks, to be brought, shorn of her queenship, in the cruel galleys, destined—she, that proud woman—for their insolent triumph.'

l. 25. **ausa**: ἔτλη, ἐτόλμησεν.

l. 26. **fortis tractare**: Gk. infin. for *ad tractandum*.

l. 29. **deliberata morte ferocior**. Note the weight given to the emphatic word by its position: the line may be interpreted as above, 'haughtier by her deliberate death': or 'haughtier still, when once her way of death was resolved upon.'

l. 30. **scilicet**: avoid the stock translation 'forsooth'; 'methinks,' in poetry, and 'presumably,' 'apparently,' or 'it would seem,' in prose, are good renderings.

ll. 31, 32. The effect given here by the mere placing of the words, the antithesis of **privata** to **triumpho**, **superbo** to **non humilis**, cannot be reproduced in a translation.

CARMEN XXXVIII.

l. 1. **apparatus**, 'pomp.' **Persicos**: the eastern luxury was proverbial.

l. 2. **philyra**: *φιλύρα*, properly the lime tree, but here used of the inner bark (fibrous like bass matting) which was used to tie up flowers.

l. 3. **mitte sectari**, 'omit to seek,' 'care not to search out.'

quo locorum = *in quo loco*.

ll. 5, 6. **simplici myrto nihil allabores sedulus curo.** Wickham says = *non curo ut quidquam allabores sedulus*, 'I do not desire that you should officiously add any new contrivance to the plain myrtle.' Bentley read *sedulus cura*, *cura* being imperative. This means 'cura (ut) nihil allabores sedulus,' 'see to it that you do not add anything in officious service.' If one accepted Bentley's reading, it would be better to take *cura* as abl. of *cura*, 'concern,' as the command is far too emphatic, if *cura* is a verb. But some edd. would object to *nihil allabores*, on the ground that the prohibition would demand the perf. subj. The rhythm naturally connects *sedulus* with *curo*, but the sense demands that it should be taken with *allabores*.

APPENDIX I

The following is a good example of translation, though done by one of the earliest who attempted the task in England.

ODE XXXIV.

Parcus deorum cultor.

'I that have seldom worshipped heaven,
As to a mad sect too much given,
My former ways am forced to balk
And after the old light to walk.
For cloud-dividing lightening Jove
Through a clear firmament late drove
His thundering horses and swift wheels,
With which supporting Atlas reels,
With which Earth, Seas, the Stygian lake,
And Hell with all her fires did quake.
It shook me too. God pulls the proud
From his high seat, and from their cloud
Draws the obscure; levels the hills,
And with their earth the valley fills.
'Tis he does all, he does it all:
Yet this blind mortals Fortune call.'

Sir R. Fanshawe.

The masculine force of this translation redeems its quaintness and deviation from the text. It was published in 1652.

APPENDIX II

On the Readings Adopted.

The text used is that of the Oxford Pocket Text: from this I depart twice on a matter of punctuation.

1. In 2. 40 I put a full stop at *hostem*, because the two preceding stanzas have referred back to *venias* in l. 30, whereas this refers to *redeas* in l. 45, as its main verb.

2. In 12. 21 I put the full stop at *audax*, preferring to refer *proeliis audax* to Pallas rather than to Liber.

I omit 25. Also in Ode 28, I print the whole as a continuous monologue, not as a dialogue between Nauta and Archytas. The reasons are explained in the note on that ode.

The principal points which need discussion in the text are as follows:—

C. 2. 39 'Mauri peditis.' All MSS. read this, but Bentley objected that the Moors were 'neither brave nor foot-soldiers nor close fighters.' He accordingly read *Marsi*, which means simply Italian. But when Horace is choosing an ethnographical or geographical term he does not trouble himself much as to the sense; and the difficulty is not sufficient to warrant a wholly unauthorized change.

C. 12. 31 'Et minax—*quod* sic voluere—ponto
Unda recumbit.'

Most MSS. read *quia sic*, which will not scan. One reads *qui sic* which is nonsense—no doubt an attempt to reduce *quia* to metre. Others read *di sic* or *nam sic*, obviously conjectures. Probably a scholiast wrote on the margin of an old text *quia* as indicating the sense of *quod*, and so the word got into the text. Porphyrion, the oldest scholiast, read *quod*.

C. 12. 57 'Te minor latum reget aequus orbem.' Many MSS. read *laetum*, which gives also a good sense, 'exulting in his sway.'

C. 15. 19, 20 'Tamen heu serus adulteros Crines pulvere

collines.' Some MSS. read *cultus*, 'apparel,' much inferior in sense.

Ibid. 23-25 'Urgent impavidi te Salaminius
Teucer et Sthenelus sciens
Pugnae.'

Many MSS. read *Teucer, te Sthenelus* (repeating the pronoun). This saves a difficulty as to metre, the last syllable of Teucer being short though the foot is a spondee. It is however clear that Horace uses this license as in l. 36 of the same ode; and it is easy to understand why *et* should have been altered to *te* to save the metre, but hard to see why *te* should have been changed to *et*.

C. 20. 9, 10 'Caecubum et prelo domitam Caleno
Tu bibes uvam.'

Porphyrion's MS. seems to have read *tum*. If this be right, the explanation given (by Mr. Ensor) in the note, will hold. I incline, however, to think that *tu* is right, being in strong contrast with *mea*. Horace affects a sort of humility in his invitation to the rich man: and asks him to drink *ordinare*, grown in the vineyard which Maecenas had himself bestowed. See his saying, also to the patron:—

'Plerumque gratae divitibus vices
Mundaeque parvo sub lare pauperum
Cenae sine aulaeis et ostro
Sollicitam explicuere frontem.'—C. iii. 29. 13-16.

Munro suggested *vides*='you provide.'

C. 31. 9-12 'Premant Calena falce quibus dedit
Fortuna vitem: dives et aureis
Mercator exsiccet culullis
Vina Syra reparata merce.'

Some MSS. read *ut* for *et* in l. 10. It is better to have two instances of wealth and luxury than one.

C. 32. 15. For *mihi cunque* edd. have proposed *melicumque* and *medicumque*, 'with dulcet note' and with 'healing balm.'

C. 35. 17 'Te semper anteit saeva Necessitas.'

Many MSS. read *serva*; but this probably came in as a gloss explaining *anteit*: 'precedes as a servant.'

Ibid. 39 'Diffingas retusum.' Bentley reads *defingas recoctum*, 'melt and forge anew.'

Other textual differences are referred to in the explanatory notes.

VOCABULARY

a, ab, *prep.*, by, from.
abnĕgo, -are, -avi, -atum, *v. a.*, to deny.
abscindo, -ere, -scĭdi, -scissum, *v. a.*, to cut off, tear off.
absum, -esse, -fui, *v. n.*, to be absent, to be lacking.
ac, or atque, *conj.*, and.
accipiter, -tris, *m.*, hawk.
ācer, acris, acre, *adj.*, keen, fierce.
Achaïcus, -a, -um, *adj.*, Achaean.
Achĕron, -ontis, *acc.* -onta, *m.*, Acheron, a river of Hades.
Achilles, -is or -eï, *m.*, Achilles.
acīnăces, -is, *m.*, scimitar.
Acroceraunia, -orum, *n.*, Acroceraunia, a headland of Epirus.
actus. See ago.
acuo, -ere, -ui, -utum, *v. a.*, to whet.
acūtus, -a, -um, *adj.*, sharp.
ad, *prep.*, to.
adamantĭnus, -a, -um, *adj.*, adamantine.
addo, -ere, -didi, -ditum, *v. a.*, to add.
adĭmo, -ere, -emi, -emptum, *v. a.*, to take away.
admitto, -ere, -misi, -missum, *v. a.*, to admit, to commit.
adspicio, -ere, -spexi, -spectum, *v. a.*, to look at.
adsum, -esse, -fui, *v. n.*, to be present, to stand by.
adulter, -eri, *m.*, a paramour.
adulter, -era, -erum, *adj.*, adulterous.
adurgeo, -ere, *no perf. or sup.*, *v. a.*, to press on.
adūro, -ere, -ussi, -ustum, *v. a.*, to scorch.
adventus, -us, *m.*, approach.
adўtum, -i, *n.*, shrine, sanctuary.
aedes, or aedis, -is, *f.*, temple.
aegis, -ĭdos, *f.*, breastplate of a god.
aëneus, also aënus, -a, -um, and ahenus, -a, -um, *adj.*, of bronze.
aequalis, -e, *adj.*, equal in age, fellow.
aeque, *adv.*, equally.
aequor, -ŏris, *n.*, surface, plain, sea.
aequus, -a, -um, *adj.*, level, just, propitious.
āer, āĕris, *m.*, air.
aërius, -a, -um, *adj.*, airy.
aes, aeris, *n.*, bronze.
aesculētum, -i, *n.*, oak-grove.
aestas, -ātis, *f.*, summer.
aestīvus, -a, -um, *adj.*, summery.
aestuosus, -a, -um, *adj.*, sultry.
aestus, -us, *m.*, heat or tide.
aetas, -ātis, *f.*, age.

aetherius, -a, -um, *adj.*, ethereal.
aevum, -i, *n.*, age or growth.
affāri, -atus sum, *v. dep. a.*, to address.
Afrĭcus, -i, *m.*, the south-west wind.
ager, agri, *m.*, a field, an estate.
agĭto, -are, -avi, -atum, *v. a.*, to toss.
agna, -ae, *f.*, ewe lamb.
ăgo, -ere, -ēgi, actum, *v. a.*, to drive, to do, to act.
Agrippa, -ae, *m.*, Agrippa, minister of Augustus.
ah, *interj.*, ah!
Aiax, -ācis, *m.*, Ajax, a Greek hero.
albĭco, -are, *no perf. or sup.*, *v. n.*, to grow white.
Albius, -i, *m.*, Albius Tibullus, poet and friend of Horace.
Albŭnea, -ae, *f.*, Albunea, a sibyl.
albus, -a, -um, *adj.*, white; (of a wind) clear.
Alcīdes, -ae, Alcides, one of the names of Hercules.
ālĕs, -ĭtis, *adj.*, winged; (as a noun) a bird.
Algĭdus, -i, *m.*, Algidus, a mountain range in Latium.
alĭter, *adv.*, otherwise.
alius, -a, -ud, *adj.*, other, different.
allabōro, -are, -avi, -atum, *v. a.*, to contrive in addition to.
almus, -a, -um, *adj.*, genial, benignant.
alo, -ere, -ui, alitum *or* altum, *v. a.*, to foster, maintain.
alter, -era, -erum, *adj.*, one of two, the other.
alternus, -a, -um, *adj.*, alternate.
altus, -a, -um, *adj.*, high, deep.
amabilis, -e, *adj.*, loveable.
ambiguus, -a, -um, *adj.*, doubtful, of doubtful name.
ambio, -ire, -ivi *and* -ii, -itum, *v. a.*, to go round, to solicit.
ambitiosus, -a, -um, *adj.*, twining, encircling, embracing.
amĭcio, -ire, -icui *or* -ixi, -ictum, to clothe.
amictus, *part.* amicio, clad.
amīcus, -a, -um, *adj.*, friendly.
amnis, -is, *m.*, river.
amo, -are, -avi, -atum, *v. a.*, to love.
amoenus, -a, -um, *adj.*, lovely (of places).
amor, -ōris, *m.*, love, desire (of a thing).
amŏveo, -ere, -movi, -motum, *v. a.*, to take away.
amphŏra, -ae, *f.*, jar.
amplus, -a, -um, *adj.*, lavish.
amystis, -idos, *f.*, deep draught.
an, *conj.*, or.
angiportus, -us, *m.*, alley.
angulus, -i, *m.*, corner, nook.
anhēlĭtus, -us, *m.*, panting.
anima, -ae, *f.*, soul, breath.
animosus, -a, -um, *adj.*, spirited.
animus, -i, *m.*, spirit, courage.
Anio, -ēnis, *m.*, Anio, a tributary to Tiber.
annus, -i, *m.*, year.
ante, *adv.*, before.
antehac, *adv.*, till now.
antenna, -ae, *f.*, yard of a ship.
anteo, -ire, -ivi or -ii, *no sup.*, *v. a.*, to go before.
Antium, -i, *n.*, Antium, a town of Latium.
antrum, -i, *n.*, cave.
anus, -us, *f.*, old woman.
aper, apri, *m.*, wild boar.
apex, -ĭcis, *m.*, crest, tiara of eastern kings.
apium, -i, *n.*, parsley.
Apollo, -ĭnis, *m.*, Apollo, the sun god.

apparātus, -us, *m.*, splendour, *lit.* preparation.
appono, -ere, -posui, -positum, *v. a.*, to set to the account of, to allot to.
aprīcus, -a, -um, *adj.*, sunny.
apto, -are, -avi, -atum, *v. a.*, to fit to, to make ready.
aptus, -a, -um, *adj.*, fit.
Āpŭlus, -a, -um, *adj.*, Apulian.
aqua, -ae, *f.*, water.
Aquĭlo, -ōnis, *m.*, the north wind.
āra, -ae, *f.*, altar.
Arabs, -ăbis, *m.*, Arab.
arātor, -oris, *m.*, ploughman.
arātrum, -i, *n.*, plough.
arbĭter, -tri, *m.*, governor, ruler.
arbor, -ŏris, *f.*, tree.
arbŭtus, -i, *f.*, arbutus.
arcānus, -a, -um, *adj.*, secret, mysterious.
Archȳtas, -ae, *m.*, Archytas, a Greek philosopher.
Arctos, -i, *f.*, the constellation of the Bear; so, the North.
arcus, -us, *m.*, a bow.
ardens, -tis, *pres. part.* ardeo, burning.
ardeo, -ere, arsi, arsum, *v. n.*, to be inflamed, burnt, in love.
arduus, -a, -um, *adj.*, steep, difficult.
area, -ae, *f.*, threshing-floor, public square.
Argos, -i, *n.*, Argos, the chief state of Greece in Homeric times.
arguo, -ere, -ui, -utum, *v. a.*, to convict, to prove.
aridus, -a, -um, *adj.*, dry, rainless.
arma, -orum, *n.*, arms, feats of arms, implements of sport.
armentum, -i, *n.*, herd.
arrŏgans, -tis, *adj.*, arrogant.
ars, artis, *f.*, art, device.
artus, -a, -um, *adj.*, straitened, trellised.
arx, -cis, *f.*, citadel.
asper, -a, -um, *adj.*, rough, harsh, dangerous.
at, *conj.*, but.
atăvus, -i, *m.*, ancestor.
ater, -tra, -trum, *adj.*, black.
Atlantēus, -a, -um, *adj.*, of Atlas.
Atlanticus, -a, -um, *adj.*, Atlantic.
Atlas, -antis, *m.*, Atlas, the Titan who held apart Earth and Heaven.
atque, *or* ac, *conj.*, and.
atqui, *conj.*, and yet.
Atrīdes, -ae, *m.*, son of Atreus, Agamemnon.
atrox, -ōcis, *adj.*, cruel.
Attalĭcus, -a, -um, *adj.*, of Attalus.
attenuo, -are, -avi, -atum, *v. a.*, to diminish, make little of.
Atticus, -a, -um, *adj.*, Attic.
attĭneo, -ere, -tinui, -tentum, *v. a. and n.*, to be of concern.
auctor, -ōris, *m.*, author, founder.
audax, -ācis, *adj.*, audacious, daring.
audeo, -ere, ausus sum, *v. n.*, to dare.
audio, -ire, -ii or -ivi, -itum, *v. a.*, to hear.
augur, -ŭris, *m.*, augur, prophet, foreteller.
aula, -ae, *f.*, hall, court.
aura, -ae, *f.*, breeze.
aureus, -a, -um, *adj.*, golden.
aurīga, -ae, *m.*, charioteer.
auris, -is, *f.*, ear.
aurītus, -a, -um, *adj.*, having ears, listening.
aurum, -i, *n.*, gold.
auspex, -ĭcis, *m.*, a taker of auspices; so, the leader of an expedition.

aut, *conj.*, or.
avĭdus, -a, -um, *adj.*, greedy.
avis, -is, *f.*, bird, omen.
ăvītus, -a, -um, *adj.*, ancestral.
āvius, -a, -um, *adj.*, pathless.

Babylōnius, -a, -um, *adj.*, Babylonian.
bacchor, -ari, -atus sum, *v. dep. n.*, to riot, revel.
Bacchus, -i, *m.*, Bacchus, the wine god.
barbăre, *adv.*, savagely.
barbărus, -a, -um, *adj.*, barbarian, savage.
barbĭtos, -i, *m.*, lyre.
Bassăreus, -ei, *m.*, Bassareus, epithet of Bacchus.
Bassus, -i, *m.*, Bassus, a famous drinker.
beātus, -a, -um, *adj.*, blessed, rich.
bellum, -i, *n.*, war.
belua, -ae, *f.*, beast, monster.
benigne, *adv.*, lavishly, benignantly.
benignus, -a, -um, *adj.*, lavish, benignant.
Berecyntius, -a, -um, *adj.*, Berecynthian, of Mt. Berecynthus, where Cybele was worshipped.
bĭbo, -ere, bibi, *no sup.*, *v. a.*, to drink.
bīlis, -is, *f.*, bile, choler.
bĭmăris, -e, *adj.*, between two seas.
bīmus, -a, -um, *adj.*, two years old.
Bīthȳnus, -a, -um, *adj.*, Bithynian.
blande, *adv.*, caressingly.
blandus, -a, -um, *adj.*, persuasive, caressing.
bonus, -a, -um, *adj.*, good, kind.
bos, bŏvis, *dat. plur.* bōbus, *m. or f.*, ox or cow,
brăchium, -i, *n.*, arm.
brĕvis, -e, *adj.*, short, tiny.
Britanni, -orum, *m.*, Britons.
brutus, -a, -um, *adj.*, brutish, inert.

cadus, -i, *m.*, cask.
Caecŭbus, -a, -um, *adj.*, Caecuban, a wine.
caecus, -a, -um, *adj.*, blind, unseen.
caedes, -is, *f.*, slaughter.
caelum, -i, *n.*, sky, clime, heaven.
Caesar, -aris, *m.*, Caesar.
caesaries, -ei, *f.*, curled hair.
caespes, -ĭtis, *m.*, sod.
Calăber, -bra, -brum, *adj.*, Calabrian.
Calabria, -ae, *f.*, Calabria, the southern district of Italy.
calămus, -i, *m.*, reed, shaft.
calco, -are, -avi, -atum, *v. a.*, to trample.
Calēnus, -a, -um, *adj.*, Calenian, a wine.
caleo, -ere, -ui, *no sup.*, *v. n.*, to be warm, to be in love.
callĭdus, -a, -um, *adj.*, crafty.
Camēna, -ae, *f.*, Muse.
Camillus, -i, *m.*, Camillus, a Roman hero.
campus, -i, *m.*. park, plain.
candens, -tis, *pres. part.* candeo, shining.
candeo, -ere, -ui, *no sup.*, *v. n.*, to shine, to be white.
candĭdus, -a, -um, *adj.*, glistening, white.
Canĭcula, -ae, *f.*, Dogstar.
cānities, -ei, *f.*, greyness.
căno, -ere, cecini, cantum, *v. n. and a.*, to sing.
cănōrus, -a, -um, *adj.*, tuneful.
canthărus, -i, *m.*, tankard.
canto, -are, -avi, -atum, *v. n. and a.*, to sing.
cantus, -us, *m.*, song.

cānus, -a, -um, *adj.*, grey, hoary.
capella, -ae, *f.*, she-goat.
capillus, -i, *m.*, hair.
Capitōlium, -i, *n.*, the Capitol.
caprea, -ae, *f.*, roe, wild she-goat.
caput, -ĭtis, *n*, head, person, source.
cardo, -ĭnis, *m.*, hinge.
căreo, -ere, -ui, -itum, *v. n.*, to lack.
carīna, -ae, *f.*, keel.
carmen, -ĭnis, *n.*, song, spell, litany.
Carpathius, -a, -um, *adj.*, Carpathian.
carpo, -ere, -psi, -ptum, *v. a.*, to pluck, to enjoy.
cārus, -a, -um, *adj.*, dear.
castra, -orum, *n.*, camp.
castus, -a, -um, *adj.*, chaste.
catēna, -ae, *f.*, chain.
caterva, -ae, *f.*, troop.
Cātīlus, -i, *m.*, Catilus, founder of Tibur.
Căto, -ōnis, *m.*, Cato.
catulus, -i, *m.*, whelp.
cătus, -a, -um, *adj.*, shrewd, cunning.
Caucăsus, -i, *m.*, Caucasus.
causa, -ae, *f.*, cause.
caute, *adv.*, cautiously.
cautus, -a, -um, *adj.*, cautious.
căveo, -ere, cāvi, cautum, *v. n.*, to take precautions.
cēdo, -ere, cessi, cessum, *v. n.*, to yield, to retire.
celebro, -are, -avi, -atum, *v. a.*, to celebrate.
cĕler, -is, -e, *adj.*, swift.
cella, -ae, *f.*, chamber.
Centaurēus, -a, -um, *adj.*, of the Centaurs.
cēreus, -a, -um, *adj.*, waxen, white as wax, pliant as wax
certo, -are, -avi, -atum, *v. n.*, to strive, vie.
certus, -a, -um, *adj.*, sure, unerring.
cerva, -ae, *f.*, hind.
cervix, -īcis, *f.*, neck.
cervus, -i, *m.*, stag.
cesso, -are, -avi, -atum, *v. n.*, to tarry.
cēterus, -a, -um, *adj.*, the rest.
Charybdis, -is, *f.*, Charybdis, a whirlpool.
Chĭmaera, -ae, *f.*, Chimaera, a fabulous monster.
Chloë, -es, *f.*, Chloë, the Greek name given by Horace to some girl.
chŏrēa, -ae, *f.*, dancing ring.
chŏrus, -i, *m.*, chorus, choir.
cicātrix, -īcis, *f.*, scar.
cichorēum, -ei, *n.*, chicory.
circa, *prep.*, about.
Circe, -es, *f.*, Circe, an enchantress.
circum, *prep.*, around.
cithăra, -ae, *f.*, zither.
cito, *adv.*, quickly.
citus, -a, -um, *adj.*, quick.
civis, -is, *m.*, citizen, fellow-countryman.
clamor, -ōris, *m.*, shout.
clarus, -a, -um, *adj.*, bright, renowned.
classis, -is, *f.*, fleet.
clavus, -i, *m.*, nail.
Clio, -us, *f.*, Clio, a Muse.
clipeus, -i, *m.*, shield.
Cnĭdos, *or* -us, *f.*, Cnidos, an island in the Aegean.
Cnōsius, -a, -um, *adj.*, Cretan.
coēmo, -ere, -emi, -emptum, *v. a.*, to buy up.
coerceo, -ere, -ui, itum, *v. a.*, to check, imprison.
cōgo, -ere, cŏegi, cŏactum, *v. a.*, to compel, to force together.
cohibeo, -ere, -ui, -itum, *v. a.*, to restrain, check.
cohors, -tis, *f.*, cohort, battalion.

collĭgo, -ere, -egi, ectum, *v. a.*, to gather.
collĭno, -ere, -lēvi, -lĭtum, *v. a.*, to smear, besmirch.
collis, -is, *m.*, hill.
colo, -ere, -ui, cultum, *v. a.*, to worship, to cultivate, to court.
colonus, -i, *m.*, farmer.
color, -ōris, *m.*, hue.
colubra, -ae, *f.*, viper.
columba, -ae, *f.*, dove.
columna, -ae, *f.*, column.
cŏma, -ae, *f.*, tress, leaf.
combĭbo, -ere, -bibi, *no sup.*, to drink in.
cŏmes, -ĭtis, *m. and f.*, comrade.
cōmis, -e, *adj.*, affable.
committo, -ere, -misi, -missum, *v. a.*, entrust to, to pit against, to join (battle).
compello, -ere, puli, -pulsum, *v. a.*, to drive together.
compes, -pĕdis, *f.*, chain, fetter.
compesco, -ere, -ui, *v. a.*, to allay, restrain.
compono, -ere, -posui, -positum, *v. a.*, to set at rest, to compose, to agree upon.
concēdo, -ere, -cessi, -cessum, *v. n.*, to concede.
concĭdo, -ere, -cidi, *no sup.*, *v. n.*, to collapse, drop suddenly.
concito, -are, -avi, -atum, *v. a.*, to incite.
concutio, -ere, -cussi, -cussum, *v. a.*, to shake.
condĭcio, ōnis, *f.*, condition, terms.
condo, -ere, -condidi, -conditum, *v. a.*, to found, to store up, close, hide.
confundo, -ere, -fudi, -fusum, *v. a.*, to confound.
coniuro, -are, -avi, -atum, *v. n.*, to plot.
coniux, -iŭgis, *m. and f.*, spouse.
cōnor, -ari, -atus sum, *v. dep. a. and n.*, to try.
consisto, -ere, -stiti, -stitum, *v. n.*, to stop, to be set, to be ice-bound.
consultus, -a, -um, *adj.*, adept in, adherent of.
contaminatus, -a, -um, *adj.*, tainted.
contĭneo, -ere, -ui, -tentum, *v. a.*, to curb.
contremisco, -ere, -ui, *no sup.*, *v. n. and a.*, to tremble.
convīva, -ae, *m.*, guest.
convīvium, -i, *n.*, banquet.
cōpia, -ae, *f.*, plenty.
cōpula, -ae, *f.*, union.
cor, cordis, *n.*, heart.
Corinthus, -i, *f.*, Corinth.
cornu, -us, *n.*, horn.
corōna, -ae, *f.*, chaplet.
corpus, -ŏris, *n.*, body.
corrĭgo, -ere, -rexi, -rectum, *v. a.*, to correct.
corripio, -ere, -ui, -reptum, *v. a.*, to snatch up.
coruscus, -a, -um, *adj.*, gleaming.
Corybantes, -um, *m.*, Corybantes, dancing priests of Cybele.
Crăgus, -i, *m.*, Cragus, a mountain in Lycia.
cras, *adv.*, to-morrow.
crēber, -bra, -brum, *adj.*, frequent.
crēdo, -ere, credidi, creditum, *v. a.*, to believe, to trust.
credŭlus, -a, -um, *adj.*, credulous, trusting.
crepo, -are, -ui, -itum, *v. n. and a.*, to make a noise, to talk of.
cresco, -ere, crevi, cretum, *v. n.*, to increase.
Cressa, *fem. adj.*, Cretan.
Crēticus, -a, -um, *adj.*, Cretan.
criminosus, -a, -um, *adj.*, libellous.

crīnis, -is, *m.*, hair.
cruentus, -a, -um, *adj.*, bloody.
cubĭtum, -i, *n.*, elbow.
cubo, -are, -ui, -itum, *v. n.*, to recline, to slope down.
culpa, -ae, *f.*, fault, blame.
cultor, -ōris, *m.*, tiller, worshipper.
cultus, -us, *m.*, manners, dress.
culullus, -i, *m.*, cup, beaker, goblet.
cum, *prep.*, with.
cum, *conj.*, when, since, though.
cuneus, -i, *m.*, wedge.
cunque, *indef. adv.*, at any time.
cupīdo, -inis, *m.*, desire.
cupressus, -i, *f.*, cypress.
cur, *adv.*, why.
cūra, -ae, *f.*, care.
Curius, -ii, *m.*, Curius.
cūro, -are, -avi, -atum, *v. a.*, to care for, tend.
curriculum, -i, *n.*, chariot, race-course.
curro, -ere, cucurri, cursum, *v. n.*, to run.
currus, -us, *m.*, chariot.
cursus, -us, *m.*, course.
curvo, -are, -avi, -atum, *v. a.*, to curve, indent.
curvus, -a, -um, *adj.*, curved.
custos, -ōdis, *m.*, guardian.
cutis, -is, *f.*, skin.
cyăthus, -i, *m.*, ladle.
Cyclădes, -um, *f.*, Cyclades, islands in the Aegean.
Cyclops, -ōpis, *m.*, Cyclops, a one-eyed giant.
Cynthius, -a, -um, *adj*, Cynthian, a title of Apollo.
Cyprius, -a, -um, *adj.*, Cyprian.
Cyprus, *or* -os, -i, *f.*, Cyprus.
Cyrus, -i, *m.*, Cyrus, the lover of Tyndaris.
Cytherēus, -a, -um, *adj.*, Cytherean, an epithet of Venus.

Dācus, -i, *m.*, Dacian, member of a nation living in the Balkans.
Daedălus, -i, *m.*, Daedalus, a famous artificer.
dāma, -ae, *f.*, deer.
Damalis, -is, *m.*, Damalis, a youth.
daps, dăpis, *f.*, feast.
Dardănus, -a, -um, *adj.*, Dardan, Trojan.
Daunias, -ădis, *f. adj.*, the Daunian land, Apulia.
de, *prep.*, from, concerning.
debello, -are, -avi, -atum, *v. a.*, to war down.
debeo, -ere, -ui, -itum, *v n. and a.*, to owe, to be bound.
debilĭto, -are, -avi, -atum, *v. a.*, to weaken, wear away.
decanto, -are, -avi, -atum, *v. a.*, to chant over.
dĕcens, -tis, *adj.*, comely,
decerpo, -ere, -psi, -ptum, *v. a.*, to pluck.
decerto, -are, -avi, -atum, *v. n.*, to fight it out.
dĕcet, -ere, decuit, *v. impers.*, it befits, becomes.
declīno, -are, -avi, -atum, *v. n.*, to sway towards.
dĕcōrus, -a, -um, *adj.*, graceful.
dĕcus, -ŏris, *n.*, glory.
dedĕcet, -ere, -decuit, *v. impers.*, it misbecomes.
dedĭco, -are, -avi, -atum, *v a.*, to enshrine.
dedūco, -ere, -xi, -ctum, *v. a.*, to lead down.
defendo, -ere, -di, -sum, *v. a.*, to defend, avert.
defluo, -ere, -xi, -xum, *v. n.*, to flow down.
dego, -ere, degi, *no sup.*, to spend.
deicio, *or* deiicio, -ere, -ieci, -iectum, *v. a.*, to hurl down
delībero, -are, -avi, -atum, *v. a*, to ponder, resolve, determine.

Dēlos, -i, *f.*, Delos, birthplace of Apollo.
Delphi, -orum, *m.*, Delphi, Apollo's shrine.
dēmens -tis, *adj.*, mad.
demitto, -ere, -misi, -missum, *v. a.*, to send away.
demo, -ere, dempsi, demptum, *v. a.*, to take away.
dens, -tis, *m.*, tooth.
denseo, -ere, *no perf.*, *v. a.*, to thicken.
densus, -a, -um, *adj.*, dense.
depono, -ere, -posui, -positum, *v. a.*, to lay down.
deproelior, -ari, *v. dep. n.*, to fight it out.
depromo, -ere, -prompsi, -promptum, *v. a.*, to broach.
derĭpio, -ere, -ui, -reptum, *v. a.*, to snatch off.
desĕco, -are, -sertui, sectum, *v. a.*, to cut off.
desĕro, -ere, -ui, -sertum, *v. a.*, to desert.
desīdĕrium, -i, *n.*, regret.
desĭno, -ere, -ivi *or* -ii, -itum, *v. n*, to cease.
despēro, -are, -avi, -atum, *v. a. and n.*, to despair.
desum,- esse, -fui, *v n.*, to fail, to be absent.
detergeo, -ere, -si, -sum, *v a.*, to sweep away.
detĕro, -ere, -trīvi, -tritum, *v. a.*, to fret away, to lessen.
deterreo, -ere, -ui, -itum, *v. a.*, to deter, frighten away.
detestor, -ari, -atus sum, *v. dep. a.*, to execrate.
detĭneo, -ere, -ui, -tentum, *v. a.*, to detain.
deus, -i, *m.*, god.
devexus, -a, -um, *adj.*, sloping.
devinco, -ere, -vici, -victum, *v. a.*, to subdue.
devius, -a, -um, *adj.*, straying.
dextera, -ae, *f.*, right hand.
di, *nom. plur.* deus, gods.
Diāna, -ae, *f.*, Diana, the moon goddess.
dico, -ere, dixi, dictum, *v a.*, to say, to call.
dies, -ei, *m. and f.*, day, time.
Diespiter, -tris, *m.*, Jupiter.
difficilis, -e, *adj.*, difficult, hard to get rid of, ill-digested.
diffingo, -ere, *no perf. or sup.*, *v. a.*, to fashion anew.
diffŭgio, -ere, -fūgi, *no sup.*, *v. n.*, to flee away.
dĭgĭtus, -i, *m.*, finger.
digne, *adv.*, worthily.
dilectus, -a, -um, *part.* diligo, beloved.
dignus, -a, -um, *adj.*, worthy.
dilĭgo, -ere, -lexi, -lectum, *v. a.*, to love.
dīmīdium, -i, *n.*, half.
dimŏveo, -ere, -mōvi, -motum, *v. a.*, to remove.
Dindymēne, -es, *f.*, Cybele, who was worshipped on Mt. Dindymus in Phrygia.
diōta, -ae, *f.*, jar with two handles.
dīrus, -a, -um, *adj.*, dread.
dis, *dat. abl. plur.* deus, gods.
dis, dītis, *adj.*, rich.
discerno, -ere, -crevi, -cretum, *v. a.*, to separate, distinguish.
discrĕpo, -are, -ui, *no sup.*, to differ.
discus, -i, *m.*, quoit.
dispār, -păris, *adj.*, ill-matched.
displĭceo, -ere, -ui, -itum, *v. n.*, to displease.
dissociabilis, -e, *adj.*, severing.
dissolvo, -ere, -solvi, -solutum, *v. a.*, to dissolve, thaw.
diu, *adv.*, long.
diva, -ae, *f.*, goddess.
divello, -ere, -velli, -vulsum *or* -volsum, *v. a.*, to tear apart.
dives, -ĭtis, *or* dis, ditis, *adj.*, rich.

divĭdo, -ere, -vīsi, -vīsum, *v. a.*, to divide, to warble.
divolsus, *part.* **divello,** torn asunder.
divus, -i, god; the open air.
do, dare, dedi, datum, *v. a.*, give, consign.
doctus, -a, -um, *adj.*, learned.
dŏleo, -ere, -ui, -itum, *v. n.*, to be hurt, to be grieved.
dolosus, -a, -um, *adj.*, crafty.
dolus, -i, *m.*, trick.
domina, -ae, *f.*, mistress.
dominus, -i, *m.*, lord.
dŏmo, -are, -ui, -itum, *v. a.*, to tame, subdue.
dŏmus, -us, *abl.* **domo,** *f.*, house.
dōnec, *conj.*, until.
dōno, -are, -avi, -atum, *v. a.*, to give.
dormio, -ire, -ivi *or* **-ii, -itum,** *v. n.*, to sleep.
dubĭto, -are, -avi, -atum, *v. n.*, to doubt.
dūco, -ere, duxi, ductum, *v. a.*, to lead, to draw, to drain.
dulcis, -e, *adj.*, sweet.
dum, *conj.*, while, till, provided that.
duplex, -ĭcis, *adj.*, double, shifty.
duro, -are, -avi, -atum, *v. a.*, to endure.
dūrus, -a, -um, *adj.*, hard.
dux, dŭcis, *m.*, leader.

ebrius, -a, -um, *adj.*, drunken.
ebur, -ŏris, *n.*, ivory.
ecce, *interj.*, lo!
ēdo, -ere, edidi, editum, *v. a.*, to give forth, produce.
ĕgeo, -ere, -ui, *v. n.*, to want.
ego, mei, *pers. pron.*, I.
egrĕgius, -a, -um, peerless.
eheu, *interj.*, alas!
elĕgi, -orum, *m.*, elegiacs.
emīror, -ari, -atus sum, *v. dep. a.*, to marvel at.
enim, *conj.*, for.
ensis, -is, *m.*, sword.
eo, -ire, ivi *or* **ii, itum,** *v. n.*, to go.
Ēōus, -a, -um, *adj.*, Eastern.
Ephesos, -i, *f.*, Ephesus.
epŭlae, -arum, *f.*, banquet.
eques, -ĭtis, *m.*, knight.
equito, -are, -avi, -atum, *v. n.*, to ride.
equus, -i, *m.*, horse.
ergo, *adv.*, therefore, and so.
erro, -are, -avi, -atum, *v. n.*, to stray.
erubesco, -ere, -ui, *no sup.*, *v. n. and a.*, to blush for.
Erўcīna, *adj. fem.*, lady of Eryx, epithet of Venus.
Erymanthus, -i, *m.*, Erymanthus, a mountain in Arcadia.
et, *conj.*, and.
Etruscus, -a, -um, *adj.*, Etruscan.
Euius, -i, *m.*, Euius (or Evius), epithet of Bacchus.
Eurus, -i, *m.*, the east wind.
Euterpe, -es, *f.*, Euterpe, a muse.
evĕho, -ere, -vexi, -vectum, *v. a.*, to carry out, carry up.
evīto, -are, -avi, -atum, *v. a.*, to shun, graze.
ex, *or* **e,** *prep.*, from, out of
exāmen, -inis, *n.*, swarm.
exercĭtus, -us, *m.*, army.
exiguus, -a, -um, *adj.*, scanty.
exīlis, -e, *adj.*, lean, unsubstantial, shadowy.
exitium, -i, *n.*, destruction.
expavesco, -ere, -pavi, *no sup.*, *v. n. or a.*, to dread.
expĕdio, -ire, -ivi *or* **-ii, -itum,** *v. a.*, to set loose, liberate.
expĕrior, -iri, expertus sum, *v. dep. a.*, to try.
expio, -are, -avi, -atum, *v. a.*, to expiate.
exsicco, -are, -avi, -atum, *v. a.*, to drain.

Fabricius, -i, *m.*, Fabricius, a Roman hero.
fābula, -ae, *f.*, legend, myth.
fābulosus, -a, -um, *adj.*, legendary.
făcilis, -e, *adj.*, facile, easy, good-natured.
făcio, -ere, feci, factum, *v. a*, to do, make.
fācundus, -a, -um, *adj.*, eloquent.
faex, -cis, *f.*, dregs.
Falernus, -a, -um, *adj.*, Falernian.
fallax, -ācis, *adj.*, deceitful.
fallo, -ere, fefelli, falsum, *v. a.*, to evade, deceive.
falx, -cis, *f.*, pruning-knife.
fāma, -ae, *f.*, fame, report.
fămes, -is, *f.*, hunger.
fas, *indecl. n.*, right.
fàscis, -is, *m.*, the fasces; rods and axes which were borne before the Consuls.
fātalis, -e, *adj.*, fated, fateful.
fătīgo, -are, -avi, -atum, *v. a.*, to weary, importune.
fātum, -i, *n.*, fate.
Faunus, -i, *m.*, Faunus, god of country life.
Favonius, -i, *m.*, the west wind.
febris, -is, *f.*, fever.
fēlix, -icis, *adj.*, lucky, happy.
fēmina, -ae, *f.*, woman.
fenestra, -ae, *f.*, window.
fĕrax, -ācis, *adj.*, fruitful.
fĕrio, -ire, *no perf. or sup.*, *v. a.*, to strike.
fĕro, ferre, tuli, latum, *v. a.*, to fear, endure, report.
fĕrox, -ōcis, *adj.*, haughty, fierce.
ferrum, -i, *n.*, steel.
fĕrus, -a, -um, *adj.*, fierce, wild.
ferveo, -ēre *or* -ĕre, -bui, *no sup.*, *v. n.*, to be hot.
fervĭdus, -a, -um, *adj.*, fervid.
fervor, -ōris, *m.*, heat.
festīno, -are, -avi, -atum, *v. n.*, to hasten.
fĭdēlis, -e, *adj.*, loyal.
fĭdes, -ĕi, *f.*, trust, faith.
fĭdes, -is, *f.*, string of a lyre.
fīdo, -ere, fisus sum, *v. n.*, to trust.
figūra, -ae, *f.*, figure.
fīlia, -ae, *f.*, daughter.
fīlius, -i, *m.*, son.
findo, -ere, fĭdi, fissum, *v. a.*, to cleave.
fīnio, -ire, -ivi *or* -ii, -itum, *v. a.*, to end, limit.
fīnis, -is, *m. and f.*, end.
fīo, fĭeri, factus sum, to become, be made.
fistula, -ae, *f.*, pipe.
flagrans, -tis, *adj.*, burning.
flamma, -ae, *f.*, flame.
flāvus, -a, -um, *adj.*, yellow.
flēbilis, -e, *adj.*, deplorable, plaintive.
fleo, flere, flevi, fletum, *v. n. and a.*, to weep.
flos, flōris, *m.*, flower.
fluctus, -us, *m.*, wave.
flumen, -ĭnis, *n.*, river.
fluvius, -i, *m.*, river.
focus, -i, *m.*, hearth.
folium, -i, *n.*, leaf.
fons, -tis, *m.*, fount.
forma, -ae, *f.*, form, beauty.
Formiānus, -a, -um, *adj.*, Formian, of Formiae in Latium
formo, -are, -avi, -atum, *v.a.*, to shape.
Fors, -tis, *f.*, Chance.
fors, *adv.*, perchance.
fortis, -e, *adj.*, bold.
fortĭter, *adv.*, boldly.
fortūna, -ae, *f.*, fortune.
frăgĭlis, -e, *adj.*, frail.
frango, -ere, fregi, fractum, *v.a.*, to break.
frāter, -tris, *m.*, brother.

frāternus, -a, -um, *adj.*, brotherly, belonging to a brother.
fraus, -dis, *f.*, deceit, sin, harm.
frēnum, -i, *n.*, curb, bit.
frequens, -tis, *adj.*, thronging.
frĕtum, -i, *n.*, strait, water.
frīgidus, -a, -um, *adj.*, cold.
frīgus, -ŏris, *n.*, cold.
frons, -dis, *f.*, leaf.
frons, -tis, *f.*, forehead.
fruor, -i, fructus *or* fruitus sum, *v. dep.*, to enjoy, profit by.
frustra, *adv.*, in vain.
fŭgio, -ere, fūgi, fugitum, *v. n. and a.*, to fly.
fulgeo, -ere, fulsi, *no sup.*, *v.n.*, to shine.
fulmen, -ĭnis, *n.*, lightning, thunderbolt.
fundĭtus, *adv.*, utterly.
fundo, -ere, fudi, fusum, *v. a.*, to pour.
fundus, -i, *m.*, farm.
fūnis, -is, *m.*, rope.
fūnus, -ĕris, *n.*, funeral, doom.
furens, *part.* furo, raging.
Furia, -ae, *f.*, Fury.
furio, -are, *no perf. or sup.*, *v. a.*, to enrage.
furo, -ere, -ui, *no sup.*, *v. n.*, to be mad.
furor, -oris, *m.*, madness.
furtim, *adv.*, stealthily.
furtum, -i, *n.*, theft.
Fuscus, -i, *m.*, Aristius Fuscus, a friend of Horace.
fŭtūrus, *fut. part.* sum, future.

Gaetūlus, -a, -um, *adj.*, Gaetulian, African.
galea, -ae, *f.*, helmet.
Gallicus, -a, -um, *adj.*, Gallic.
gaudeo, -ere, gavisus sum, *v. n.*, to rejoice.
gaza, -ae, *f.*, treasure.
gelĭdus, -a, -um, *adj.*, chill.
gelu, -us, *n.*, frost.
gemino, -are, -avi, -atum, *v. a.*, to redouble.
gemo, -ere, -ui, -itum, *v. n.*, to groan.
genae, -arum, *f.*, cheeks.
genero, -are, -avi, -atum, *v.a.*, to beget.
generose, *adv.*, nobly.
generosus, -a, -um, *adj.*, noble.
gĕnĭtor, -ōris, *m.*, sire.
gens, -tis, *f.*, family, nation.
genu, -us, *n.*, knee.
genus, -ĕris, *n.*, race.
gero, -ere, gessi, gestum, *v. a.*, to carry, wage (war).
gesto, -are, -avi, -atum, *v. a.*, to wear, bear.
gloria, -ae, *f.*, vain glory.
Glycĕra, -ae, *f.*, Glycera, a lady to whom Horace writes.
gracĭlis, -e, *adj.*, slender.
gradus, -us, *m.*, step, rank, approach.
Graecia, -ae, *f.*, Greece.
Graecus, -a, -um, *adj.*, Greek.
gramen, -ĭnis, *n.*, grass.
grandis, -e, *adj.*, grown, great.
grando, -ĭnis, *f.*, hail.
Gratia, -ae, *f.*, Grace.
grātus, -a, -um, *adj.*, welcome, grateful.
grăvĭdus, -a, -um, *adj.*, pregnant, big with.
grăvis, -e, *adj.*, heavy, grievous, cruel, formidable.
grăvor, -ari, -atus sum, *v. dep. a.*, to be vexed with, to resent.
grex, -gis, *m.*, flock, crew.

habeo, -ere, -ui, -itum, *v. a.*, to have, to keep, to hold, to count.
Hadria, -ae, *m.*, the Adriatic.
Hadrianus, -a -um, *adj.*, of Hadria.
Haedilia, -ae, *f.*, a place in the Sabine territory.

haedus, -i, *m.*, kid.
Haemonia, -ae, Haemonia, Thessaly.
Haemus, -i, *m.*, Haemus, the Balkans.
haereo, -ere, -si, -sum, *v. n.*, to cleave to.
harēna, -ae, *f.*, sand.
hasta, -ae, *f.*, spear.
Hebrus, -i, *m.*, Hebrus, the Maritza, a river in Thrace.
hĕdĕra, -ae, *f.*, ivy.
Helene, -es, *or* **Helena**, -ae, *f.*, Helen, wife of Menelaus.
Hĕlĭcon, -onis, *m.*, Helicon, a mountain range in Boeotia.
Herculĕus, -a, -um, *adj.*, of Hercules.
hēros, -ōis, *m.*, hero.
Hesperia, -ae, *f.*, Hesperia, Italy.
Hesperius, -a, -um, *adj.*, Hesperian.
heu, *interj.*, alas!
Hĭbērus, -a, -um, *adj.*, Spanish.
hic, haec, hoc, *demst. pron.*, this.
hic, *adv.*, here.
hiemps, hiĕmis, *f.*, winter, storm.
hinc, *adv.*, hence, from this.
hinnuleus, -i, *m.*, young stag, roebuck.
homo, -inis, *m.*, man.
honor, *or* **honos**, -oris, *m.*, honour, rank, office.
hora, -ae, *f.*, hour, season.
horreum, -i, *n.*, granary.
horribilis, -e, *adj.*, dreadful.
horrĭdus, -a, -um, *adj.*, rough, horrid.
hospĭta, -ae, *f.*, hostess.
hostia, -ae, *f.*, victim.
hostīlis, -e, *adj.*, hostile.
hostis, -is, *m.*, enemy.
humanus, -a, -um, *adj.*, humane.
humĭlis, -e, *adj.*, low, low-lying.
Hyades, -um, *f.*, the Hyades, a constellation.
Hydaspes, -is, *m.*, Hydaspes, the Jelum, a tributary of the Indus.

iaceo, -ere, -ui, -itum, *v. n.*, to lie.
iacto, -are, -avi, -atum, *v. a.*, to toss, to boast.
iaculor, -ari, -atus sum, *v. dep.*, *a.*, to launch a dart.
iăcŭlum, -i, *n.*, a dart.
iam, *adv.*, now, already.
iambus, -i, *m.*, iambic verse.
iānua, -ae, *f.*, door.
Īapetus, -i, *m.*, Iapetus, a Titan, father of Prometheus.
Iapyx, -ȳgis, *m.*, Iapyx, the WNW. wind which blows off Iapygia (Southern Apulia).
Icarius, -a, -um, *adj.*, Icarian, of the Icarian Sea.
Iccius, -i, *m.*, Iccius, a friend of Horace.
ictus, -us, *m.*, stroke, beat.
Idaeus, -a, -um, *adj.*, Idaean, of Mt. Ida in the Troad.
iĕcur, -ŏris, *n.*, liver.
igneus, -a, -um, *adj.*, fiery.
ignis, -is, *m.*, fire.
Ilia, -ae, *f.*, Ilia, mother of Romulus.
Iliacus, -a, -um, *adj.*, Trojan.
Ilium, -i, *n.*, Ilium, Troy.
ille, -a, -ud, *demst. pron.*, he, yonder, that.
illĭgo, -are, -avi, -atum, *v. a.*, to bind to.
Illyricus, -a, -um, *adj.*, Illyrian.
imāgo, -ĭnis, *f.*, phantom, image, echo.
imbellis, -e, *adj.*, unwarlike.
imber, -bris, *m.*, shower.
imbuo, -ere, -ui, -utum, *v. a.*, to imbue.
imitor, -ari, -atus sum, *v. dep. a.*, to imitate.
immānis, -e, *adj.*, monstrous.

immĕmor, -oris, *adj.*, forgetful.
immeritus, -a, -um, *adj.*, innocent.
immĭneo, -ere, *no perf. or sup.*, *v. n.*, to overhang.
immītis, -e, *adj.*, ungentle.
immŏdĭcus, -a, -um, *adj.*, immoderate.
immŏlo, -are, -avi, -atum, *v. a.*, to immolate.
impar, -ăris, *adj.*, unequal.
impavidus, -a, -um, *adj.*, undismayed.
impedio, -ire, -ivi *or* -ii, -itum, *v. a.*, to entangle, hamper, entwine.
imperiosus, -a, -um, *adj.*, imperious, tyrannous, overbearing.
imperĭto, -are, -avi, -atum, *v. a.*, *with dat.*, to command.
imperium, -ii *or* -i, *n.*, empire, authority.
impius, -a, -um, *adj.*, impious.
impŏtens, -tis, *adj.*, unrestrained, passionate, impotent.
imprĭmo, -ere, -pressi, -pressum, *v. a.*, to imprint.
impūne, *adv.*, with impunity.
imus, -a, -um, *adj.*, lowest.
in, *prep.*, in, into.
inchoo, -are, -avi, -atum, *v. a.*, to begin, shape out, roughhew.
incŏla, -ae, *m.*, inhabitant, indweller.
incŏlŭmis, -e, *adj.*, safe, unhurt.
incomptus, -a, -um, *adj.*, disordered.
incontĭnens, -tis, *adj.*, lewd, disorderly.
incorruptus, -a, -um, *adj.*, uncorrupted.
incŭbo, -are, -ui, -itum, *v. n.*, to brood over.
incus, -ūdis, *f.*, anvil.
indĭco, -are, -avi, -atum, *v. a.*, to point out.
Indicus, -a, -um, *adj.*, Indian.
indocilis, -e, *adj.*, unteachable, untaught.
Indus, -i, *m.*, Indian.
inermis, -e, *adj.*, unarmed.
infāmis, -e, *adj.*, notorious.
infĕro, -ferre, -tuli, illatum, *v. a.*, to bear into.
infīdus, -a, -um, *adj.*, disloyal.
infrĕquens, -tis, *adj.*, unfrequent.
ingenium, -ii *or* -i, *n.*, wit, character.
ingens, -tis, *adj.*, immense.
ingenuus, -a, -um, *adj.*, frank, freeborn.
ingratus, -a, -um, *adj.*, ungrateful, unpleasant.
inhorreo, -ere, -ui, *no sup.*, *v. n.*, to rustle in.
inhospitalis, -e, *adj.*, inhospitable.
inhumatus, -a, -um, *adj.*, unburied.
inicio, *or* iniicio, -ere, -ieci, -iectum, *v. a.*, to throw on.
inimīcus, -a, -um, *adj.*, hostile.
inīquus, -a, -um, *adj.*, unjust, adverse to.
iniuriosus, -a, -um, *adj.*, injurious, insulting.
innŏcens, -tis, *adj.*, innocent, pure.
insaniens, -tis, *adj.*, crazy.
insānus, -a, -um, *adj.*, mad.
insĕquor, -i, -secutus sum, *v. a.*, to follow up.
insĕro, -ere, -ui, -sertum, *v. a.*, to insert, put among.
insignis, -e, *adj.*, remarkable.
insŏlens, -tis, *adj.*, insolent, unwonted.
intactus, -a, -um, *adj.*, intact, virgin.
intĕger, -gra, -grum, *adj.*, unblemished, whole.

intentatus, -a, -um, *adj.*, untried.
inter, *prep.*, among.
interfundo, -ere, -fudi, -fusum, *v. a.*, to pour among.
interlunium, -ii, *n.*, the period between moons.
intersum, -esse, -fui, *v. n.*, to be among.
intĭmus, -a, -um, *superl. adj.*, inmost.
intonsus, -a, -um, *adj.*, unshorn, young.
inultus, -a, -um, *adj.*, unavenged.
inutilis, -e, *adj.*, useless.
invenio, -ire, -veni, -ventum, *v. a.*, to find.
invĭcem, *adv.*, in turn.
invĭdeo, -ere, -vīdi, -visum, *v. a.*, to grudge, to envy.
invĭdus, -a, -um, *adj.*, envious.
invīsus, -a, -um, *adj.*, hated.
invītus, -a, -um, *adj.*, unwilling.
iocosus, -a, -um, *adj.*, merry.
iocus, -i, *m.*, jest.
ipse, -a, -um, *pron.*, himself.
ira, -ae, *f.*, anger.
iracundus, -a, -um, *adj.*, choleric.
irruptus, -a, -um, *adj.*, unbroken.
ita, *adv.*, so.
Italia, -ae, *f.*, Italy.
iter, itinĕris, *n.*, way.
itero, -are, -avi, -atum, *v. a.*, to repeat.
iterum, *adv.*, a second time.
Iuba, -ae, *m.*, Iuba, king of Numidia.
iubeo, -ere, iussi, iussum, *v. a.*, to order.
iudex, -icis, *m.*, judge.
iugum, -i, *n.*, neck, hill, slope.
Iulius, -a, -um, *adj.*, Julian, belonging to Caesar's family.
iungo, -ere, iunxi, iunctum, *v. a.*, to join.
iunior, *adj.*, younger.
Iuno, -onis, *f.*, Juno.
Iuppiter, Iovis, *m.*, Jupiter; *or*, the sky.
ius, iuris, *n.*, right, justice.
Iustitia, -ae, *f.*, Justice.
iustus, -a, -um, *adj.*, just, lawful.
iŭvĕnis, -is, *adj.*, youthful.
iuvenis, -is, *c.*, a youth (any man under forty was *iuvenis*).
iuventa, -ae, *f.*, time of youth.
iuventas, -atis, *f.*, youth (personified).
iuventus, -utis, *f.*, youth, a band of youths.
iuvo, -are, iuvi, iutum, *v. a.*, to help.

lăbor, -ōris, *m.*, toil, agony.
lābor, -i, lapsus sum, *v. dep. n.*, to slip, glide.
labōro, -are, -avi, -atum, *v. n.*, to struggle, be in distress.
labrum, -i, *n.*, lip.
Lacedaemon, -onis, *f.*, Lacedaemon.
lacerta, -ae, *f.*, lizard.
lacertus, -i, *m.*, arm.
lacesso, -ere, -ivi, -itum, *v. a.*, to provoke.
lacrimosus, -a, -um, *adj.*, tearful, tear-fraught.
laedo, -ere, -si, -sum, *v.a.*, to hurt.
Laertiades, -ae, *m.*, son of Laertes, Ulysses.
laesus, *part.* laedo, outraged.
laetitia, -ae, *f.*, joy.
laetus, -a, -um, *adj.*, joyful, prosperous.
Lalage, -es, *f.*, Lalage, a girl's name.
lambo, -ere, -i, -itum, *v. a.*, to lick.
Lamia, -ae, *m.*, Aelius Lamia, a friend of Horace.
Lapĭthae, -arum, *m.*, Lapithae, a Thessalian people.

lapsus, -us, *m.*, a gliding.
Lar, Lăris, *m.*, household god.
large, *adv.*, lavishly.
Larissa, -ae, *f.*, Larissa, a town of Thessaly.
lascīvus, -a, -um, *adj.*, wanton.
lăteo, -ere, -ui, *no sup.*, *v.n.*, to lie hid.
Lătinus, -a, -um, *adj.*, Latin.
Latium, -i, *n.*, Latium.
Lātōna, -ae, *f.*, Latona, mother of Apollo and Diana.
Lātōus, -a, -um, *adj.*, of Latona (son).
lātus, -a, -um, *adj.*, wide.
lătus, -ĕris, *n.*, side.
laudo, -are, -avi, -atum, *v. a.*, to praise.
laus, -dis, *f.*, honour.
Lēda, -ae, *f.*, Leda, mother of Castor and Pollux.
lēnīmen, -inis, *n.*, solace.
lēnio, -ire, -ivi, -itum, *v. a.*, to solace.
lēnis, -e, *adj.*, gentle.
lentus, -a, -um, *adj.*, slow.
leo, -ōnis, *m.*, lion.
lepus, -ŏris, *m.*, hare.
Lesbius, -a, -um, *adj.*, Lesbian.
Lesbōus, -a, -um, *adj.*, Lesbian.
letum, -i, *n.*, death.
Leuconoe, -es, *f.*, Leuconoe, a girl's name.
lĕvis, -e, *adj.*, light, fickle, light-footed.
lēvis, -e, *adj.*, smooth, smooth-cheeked.
lĭber, -bri, *m.*, book.
Līber, -ĕri, *m.*, Bacchus.
libertīna, -ae, *f.*, a freedwoman.
libet, -ere, -uit *or* libitum est, *v. impers.*, it is my pleasure.
libīdo, -inis, *f.*, whim, passion.
Lĭburnae, -arum, *f.*, Liburnian (ships).
Libycus, -a, -um, *adj*, Libyan, African.
licentia, -ae, *f.*, licence.
licet, -ere, -uit *or* licitum est, *v. impers.*, it is lawful.
lignum, -i, *n.*, wood, a log.
līlium, -i, *n.*, lily.
līno, -ere, lēvi, lĭtum, *v. a.*, to smear.
linquo, -ere, liqui, lictum, *v. a.*, to leave.
linteum, -i, sail, canvas.
lĭquidus, -a, -um, *adj.*, clear.
lĭquo, -are, -avi, -atum, *v. a.*, to strain.
lĭquor, -ōris, *m.*, liquor.
Liris, -is, *m.*, Liris, a river of Calabria.
lītus, -ŏris, *n.*, shore.
lituus, -i, *m.*, trumpet.
līvidus, -a, -um, *adj.*, livid, discoloured.
locus, -i, *m.*, *plur.* loca, place.
longus, -a, -um, *adj.*, long, tedious.
loquor, -i, locutus sum, *v. dep. n.*, to speak.
lōrīca, ae, *f.*, corslet.
lubrĭcus, -a, -um, *adj.*, slippery, dangerous.
lucerna, -ae, *f.*, lamp.
lucĭdus, -a, -um, *adj.*, lucid.
Lucretilis, -is, *m.*, Lucretilis, a mountain near Horace's Sabine villa.
luctor, -ari, -atus sum, *v. dep. n.*, to wrestle.
lūcus, -i, *m.*, grove.
ludibrium, -i, *n.*, sport, laughing-stock.
lūdo, -ere, -si, -sum, *v. n. and a.*, to play.
ludus, -i, *m.*, sport, game.
lūgubris, -e, *adj.*, mournful.
lūna, -ae, *f.*, moon.
lupatus, -a, -um, *adj.*, wolf-toothed, jagged.
lŭpus, -i, *m.*, wolf.
Lyaeus, -i, *m.*, (Λυαῖος) Lyaeus, Bacchus, the relaxer.

Lycaeus, -i, *m.*, Lycaeus, a mountain in Arcadia.
Lycidas, -ae, *m.*, Lycidas, the name of a youth.
Lycius, -a, -um, *adj.*, Lycian.
Lycōris, -idos, *f.*, Lycoris, the name of a girl.
Lycus, -i, *m.*, Lycus, a page.
Lȳdia, -ae, *f.*, Lydia, a girl's name.
lymphatus, -a, -um, *adj.*, maddened.
lȳra, -ae, *f.*, lyre.
lyricus, -a, -um, *adj.*, lyric.
măcero, -are, -avi, -atum, *v.a.*, to weaken, soften, wear away.
māchīna, -ae, *f.*, machine.
măcies, -ei, *f.*, leanness, emaciation.
macto, -are, -avi, -atum, *v. a.*, to sacrifice.
Maecēnas, -ātis, *m.*, Maecenas.
Maeōnius, -a, -um, *adj.*, Maeonian, Homeric.
măgis, *adv.*, more, rather.
magnus, -a, -um, *adj.*, great.
măgus, -i, *m.*, wizard.
Maia, -ae, *f.*, Maia, mother of Mercury.
maior, *adj.*, greater, elder.
mălĕ, *adv.*, ill.
malignus, -a, -um, *adj.*, malignant, niggard.
mālo, malle, malui, *no sup.*, *v. n.*, to prefer.
mălus, -a, -um, *adj.*, evil.
mālus, -i, *m.*, mast.
malva, -ae, *f.*, mallow.
măneo, -ere, mansi, mansum, *v. n. and a.*, to remain.
Mānes, -ium, *m.*, shades.
māno, -are, -avi, -atum, *v. n.*, to trickle.
mănus, -us, *f.*, hand, band.
Marcellus, -i, *m.*, Marcellus.
măre, -is, *n.* sea.
Mareōticus, -a, -um, *adj.*, of Mareotis, Egyptian wine.
marīnus, -a, -um, *adj.*, marine.
marītus, -i, *m.*, husband.
marmor, -ŏris, *n.*, marble, smooth surface.
Mars, -tis, *m.*, Mars.
Marsus, -a, -um, *adj.*, Marsian.
Martialis, -e, *adj.*, of Mars.
mas, măris, *m.*, male.
Massagĕtae, -arum, *m.*, Massagetae, nomad Scythians.
Massĭcus, -a, -um, *adj.*, Massic, a wine.
mater, -tris, *f.*, mother.
maternus, -a, -um, *adj.*, maternal.
Matīnus, -a, -um, *adj.*, of Matinus, a mountain in Apulia.
matrōna, -ae, *f.*, matron.
Maurus, -a, -um, *adj.*, Moorish.
Medus, -i, *m.*, Median.
Megilla, -ae, *f.*, Megilla, a lady's name.
melior, *adj.*, better, kinder.
Melpomene, -es, *f.*, Melpomene, a Muse.
membrum, -i, *n.*, member, limb.
memini, -isse, *v. defect.*, *a. and n.*, to remember.
memor, -ŏris, *adj.*, mindful.
memŏro, -are, -avi, -atum, *v. a.*, to relate, record.
mens, -tis, *f.*, mind.
mensor, -oris, *m.*, measurer.
meo, -are, -avi, -atum, *v. n.*, to wander.
mercator, -ōris, *m.*, merchant.
merces, -ēdis, *f.*, reward.
Mercurius, -i, *m.*, Mercury.
meretrix, -īcis, *f.*, harlot.
Meriones, -ae, Meriones, a Greek hero.
mĕrus, -a, -um, *adj.*, pure, unmixed; so, merum, -i, *n.*, wine.
merx, -cis, an object for sale
mēta, -ae, *f.*, turning-post.
mĕtuo, -ere, -ui, -utum, *v. a. and n.*, to fear.

metus, -us, *m.*, fear.
meus, -a, -um, *poss. adj.*, my.
mĭco, -are, -ui, *no s p.*, *v. n.*, to glitter.
mīles, -itis, *m.*, so er, soldiery.
mīlitaris, -e, *adj.*, military, in soldier's guise.
militia, -ae, *f.*, service, campaign.
minax, -ācis, *adj.*, threatening.
minimus, *adj.*, least.
minister, -tri, *m.*, minister, servant.
minor, *adj.*, less, younger.
minor, -ari, -atus sum, *v. dep. a.*, to threaten.
Mīnos, -ōis, *m.*, Minos, king of Crete.
minuo, -ere, -ui, -utum, *v. a.*, to lessen.
minus, *adv.*, less.
miror, -ari, -atus sum, *v. dep. a.*, to wonder, admire.
misceo, -ere, -ui, mistum *or* mixtum, *v. a.*, to mix.
miser, -era, -erum, *adj.*, wretched.
miserabilis, -e, *adj.*, plaintive.
mitis, -e, *adj.*, gentle.
mitto, -ere, misi, missum, *v. a.*, to send.
mobilis, -e, *adj.*, bickering, quivering, fickle.
moderor, -ari, -atus sum, *v. dep. a.*, to govern.
modĭcus, -a, -um, *adj.*, moderate.
modulor, -ari, -atus sum, *v. dep. a.*, to tune, to warble.
modus, -i, *m.*, limit, measure, tune.
moechus, -i, *m.*, adulterer.
moenia, -ium, *n.*, walls.
mollis, -e, *adj.*, soft.
moneo, -ere, -ui, -itum, *v. a.*, to warn.
mons, -tis, *m.*, mountain.
monstrum, -i, *n.*, monster, portent.
monumentum, -i, *n.*, monument.
mora, -ae, *f.*, delay.
morbus, -i, *m*, disease.
mordax, -ācis, *adj.*, biting.
mordeo, -ere, momordi, morsum, *v. a.*, to bite.
morior, mori, mortuus sum, *v. dep. n.*, to die.
mŏror, -ari, -atus sum, *v. dep.*, *a. and n.*, to delay.
mōrosus, -a, -um, *adj.*, morose.
mors, mortis, *f.*, death.
mortalis, -e, *adj.*, mortal.
mos, moris, *m.*, custom, (*pl.*) morals.
mŏveo, -ere, mōvi, motum, *v. a.*, to move.
mox, *adv.*, soon.
muliebriter, *adv.*, womanishly.
mŭlier, -eris, *f.*, woman.
multum, *adv.*, much.
multus, -a, -um, *adj.*, much.
munditiae, -arum, *f.*, elegances, neatness.
mundus, -i, *m.*, world.
munus, -ĕris, *n.*, gift, duty, privilege.
murus, -i, *m.*, wall.
Musa, -ae, *f.*, Muse.
muto, -are, -avi, -atum, *v. a.*, to change.
Mycenae, -arum, *f.*, Mycenae, the town of Menelaus.
Myrtale, -es, *f.*, Myrtale, a girl's name.
Myrtōus, -a, -um, *adj.*, the Myrtoan Sea.
myrtus, -i and -us, *f.*, myrtle.
Mytilēne, -es, *f.*, Mytilene, a town in Lesbos.

nam, namque, *conj.*, for.
nascor, -i, natus sum, *v. dep. n.*, to be born.
nātalis, -e, *adj.*, natal.

năto, -are, -avi, -atum, *v. n.*, to swim, float.
nātura, -ae, *f.*, nature.
nātus, -a, -um, *part. adj.*, born, child.
naufrăgus, -a, -um, *adj.*, wrecking (*usu.* wrecked).
nauta, -ae, *m.*, sailor.
nāvis, -is, *f.*, ship.
navita, -ae, *m.*, sailor.
ne, *conj.*, lest.
nĕbŭla, -ae, *f.*, mist.
nec, *conj.*, nor.
necessitas, -atis, *f.*, necessity.
neco, -are, -avi, -atum, *v. a.*, to slay.
nectar, -aris, *n.*, nectar.
necto, -ere, -xui *or* -xi, nexum, *v. a.*, to bind.
nefas, *n.*, wrong.
nefastus, -a, -um, *adj.*, unholy.
neglĕgo, -ere, -lexi, -lectum, *v. a.*, to neglect, disregard.
nego, -are, -avi, -atum, *v. a.*, to deny.
nemus, -ŏris, *n.*, grove.
nepos, -ōtis, *m.*, nephew, grandson, descendant.
Neptunus, -i, *m.*, Neptune.
neque, *or* nec, *conj.*, nor.
nequiquam, *adv.*, in vain.
Nereus, -eos, *m.*, Nereus, a sea god.
nervus, -i, *m.*, sinew, string.
nescius, -a, -um, *adj.*, ignorant.
Nestor, -ŏris, *m.*, Nestor, the longest lived of Greek heroes.
neu, neve, *conj.*, or, lest.
nexus, *part.* necto, woven.
niger, -gra, -grum, *adj.*, black.
nihil, *or* nil, *n.*, nothing.
nimis, *adv.*, too much.
nimius, -a, -um, *adj.*, excessive.
nisi, *conj.*, unless.
niteo, -ere, -ui, *no sup.*, *v. n.*, to shine, to be bright.
nĭtĭdus, -a, -um, *adj.*, bright, neat, shining.
nitor, -ōris, *m.*, brightness.
nivalis, -e, *adj.*, snowy.
nix, -nīvis, *f.*, snow.
nōbilis, -e, *adj.*, famous, noble.
nŏceo, -ere, -ui, -itum, *v. a.*, *with dat.*, to hurt.
nōmen, -inis, *n.*, name, fame.
non, *adv.*, not.
nonne, *interrog. adv.*, not?
Noricus, -a, -um, *adj.*, Noric, Tyrolese.
nos, *pers. pron.*, we.
nosco, -ere, novi, notum, *v. a.*, to know.
noster, -tra, -trum, *pron. adj.*, our.
nŏta, -ae, *f.*, mark.
nōtus, -a, -um, *part.* nosco, known, familiar.
Nŏtus, -i, *m.*, south wind.
nŏvus, -a, -um, *adj.*, new.
nox, noctis, *f.*, night.
nubes, -is, *f.*, cloud.
nūbĭlus, -a, -um, *adj.*, cloudy; *as subst.*, nubila, -orum, *n.*, clouds.
nūdus, -a, -um, *adj.*, naked.
nullus, -a, -um, *adj.*, none.
nŭmĕrus, -i, *m.*, number, reckoning.
Numīda, -ae, *m.*, a Numidian.
nunc, *adv.*, now.
nunquam, *adv.*, never.
nuntius, -i, *m.*, messenger.
nūper, *adv.*, lately.
nuptiae, -arum, *f.*, nuptials.
nutrix, -īcis, *f.*, nurse.
Nympha, -ae, *f.*, Nymph.

o, *interj.*, O!
obruo, -ere, -ui, -utum, *v. a.*, to overwhelm.
obscurus, -a, -um, *adj.*, obscure, dark.
obsēro, -ere, -sēvi, -sĭtum, *v. a.*, to overgrow.
obstringo, -ere, -strinxi, -strictum, *v. a.*, to bind fast against.

occĭdo, -ere, -cĭdi, *v. n.*, to fall, set.
occŭlo, -ere, -ui, -cultum, *v. a.*, to hide.
occŭpo, -are, -avi, -atum, *v. a.*, to seize on, occupy.
Ōceănus, -i, *m.*, Ocean.
ocior, -us, *comp. adj.*, swifter, too swift.
ŏcŭlus, -i, *m.*, eye.
ōdi, -isse, *v. defect. a.*, to hate.
ŏdor, -ōris, *m.*, smell.
officīna, -ae, *f.*, workshop.
ŏleo, -ere, -ui, *no sup.*, *v. n.*, to smell.
olim, *adv.*, once.
olīva, -ae, *f.*, olive-tree.
olivum, -i, *n.*, olive oil.
Olympicus, -a, -um, *adj*, Olympian.
Olympus, -i, *m.*, Olympus, the seat of the Gods.
omnis, -e, *adj.*, all, every.
ŏnus, -ĕris, *n*, burden.
opīmus, -a, -um, *adj.*, rich.
oppidum, -i, *n.*, town.
oppono, -ere, -posui, -positum, *v. a.*, to set against.
opprobrium, -i, *n.*, reproach.
(ŏps), -is, *f.*, wealth.
opulentus, -a, -um, *adj.*, wealthy, bounteous.
Opuntius, -a, -um, *adj.*, Opuntian.
opus, -ĕris, *n.*, work, need.
ora, -ae, *f.*, shore.
orbis, -is, *m.*, circle, orb.
Orcus, -i, *m.*, Orcus, Hades.
Oriens, -tis, *m.*, East.
Orīon, -onis, *m.*, Orion, the constellation.
ŏrior, -iri, ortus sum, *v. dep. n.*, to arise, spring from.
orno, -are, -avi, -atum, *v. a.*, to adorn, fit out.
ornus, -i, *f.*, mountain ash.
ōro, -are, -avi, -atum, *v. a.*, to pray.
Orpheus, -eos, *m.*, Orpheus, the minstrel hero.
ortus, *part.* orior, sprung from.
os, ōris, *n.*, mouth.
os, ossis, *n.*, bone.
osculum, -i, *n.*, kiss.
ōtium, -i, *n.*, leisure, peace.

palaestra, -ae, *f.*, wrestling-ring.
Pallas, -ădis, *f.*, Pallas, Minerva, goddess of wisdom.
pallĭdus, -a, -um, *adj.*, pale.
palma, -ae, *f.*, palm, prize of victory.
Panaetius, -ii *or* -i, *m.*, Panaetius, a philosopher.
pannus, -i, *m.*, cloth, rag.
Panthoïdes, -ae, *m.*, son of Panthous, Pythagoras.
Paphos, -i, *f.*, Paphos in Cyprus, seat of a temple to Venus.
păr, păris, *adj.*, equal.
parce, *adv.*, sparingly.
parco, -ere, peperci, parsum, *v. a.*, *with dat.*, to spare.
parcus, -a, -um, *adj.*, thrifty, sparing.
parens, -tis, *m.*, parent.
păriēs, -ĕtis, *m.*, wall.
parĭter, *adv.*, equally.
Parius, -a, -um, *adj.*, Parian, of Paros, a famous marble quarry.
păro, -are, -avi, -atum, *v. a.*, to prepare.
pars, -tis, *f.*, part, (*pl.*) the rôle.
Parthus, -i, *m.*, Parthian.
partĭcula, -ae, *f.*, particle.
partŭrio, -ire, -ivi *or* -ii, *no sup.*, *v. a.*, to be in travail with.
parum, *adv.*, too little, un-.
parvus, -a, -um, *adj.*, small.
pasco, -ere, pāvi, pastum, *v. a.*, to feed.
pastor, -ōris, *m.*, shepherd.
pater, -tris, *m.*, father.
patĕra, -ae, *f.*, bowl.

paternus, -a, -um, *adj.*, paternal.
patiens, -tis, *pres. part.* patior, *as adj.*, patient, enduring.
patientia, -ae, *f.*, endurance.
patior, pati, passus sum, *v. dep. a.*, to suffer.
patrius, -a, -um, *adj.*, belonging to one's father or country.
Paullus, -i, *m.*, Paullus, a Roman consul.
pauper, -ĕris, *adj.*, poor.
pauperies, -ei, *f.*, poverty.
paupertas, -atis, *f.*, poverty.
pavĭdus, -a, -um, *adj.*, frightened.
pecco, -are, -avi, -atum, *v. n.*, to offend, to transgress.
pecto, -ere, pexi, pexum, *v. a.*, to comb.
pectus, -ŏris, *n.*, breast.
pecus, -ŏris, *n.*, flock.
pecus, -ŭdis, *f.*, herd, cattle.
pedes, -ĭtis, *m.*, foot-soldier.
Pēgăsus, -i, *m*, Pegasus.
peior, -us, *adj.*, worse.
pĕlăgus, -i, *n.*, sea.
Pelīdes, -ae, *m.*, son of Peleus, Achilles.
pello, -ere, pepuli, pulsum, *v. a.*, to drive.
Pelops, -ŏpis, *m.*, Pelops, a Greek hero.
Penelope, -es, *f.*, Penelope, wife of Ulysses.
pĕnĭtus, *adv.*, deeply, thoroughly.
penna, -ae, *f.*, wing.
peperci, I have spared; *see* parco.
per, *prep.*, through.
percurro, -ere, -cucurri *or* -curri, -cursum, *v. a.*, to run through.
percŭtio, -ere, -cussi, -cussum, *v. a.*, to strike, shake.
perdo, -ere, -didi, -ditum, *v. a.*, to lose, destroy.
pereo, -ire, -ii *or* -ivi, -itum, *v. n.*, to perish.
perfĭdus, -a, -um, *adj.*, treacherous.
perfundo, -ere, -fudi, -fusum, *v. a.*, to steep in.
periūrus, -a, -um, *adj.*, perjured.
perlucidus, -a, -um, *adj.*, very clear, transparent.
permisceo, -ere, -ui, -mixtum *or* -mistum, *v. a.*, to mingle.
permitto, -ere, -misi, -missum, *v. a.*, to permit, lean to.
perpetior, -i, -pessus sum, *v. dep. a.*, to endure.
perpetuo, *adv.*, perpetually.
perpetuus, -a, -um, *adj.*, perpetual, unbroken.
perrumpo, -ere, -rupi, -ruptum, *v. a.*, to break through.
Persae, -arum, *m.*, Persians.
persĕquor, -i, -secutus sum, *v. dep. a.*, to follow.
Persĭcus, -a, -um, *adj.*, Persian.
persŏno, -are, -ui, -itum, *v. n. and a.*, to resound.
pertĭnax, -ācis, *adj.*, stubborn.
pēs, pĕdis, *m.*, foot.
pestis, -is, *f.* pest, plague.
pĕto, -ere, -ii *or* -ivi, -itum, *v. a.*, to seek, assail.
pharetra, -ae, *f.*, quiver.
philȳra, -ae, *f.*, lime, lime bark.
Phoebus, -i, *m.*, Phoebus, Apollo.
Pholoë, -es, *f.*, Pholoë, a girl's name.
Phryges, -um, *m.*, Phrygians.
piāculum, -i, *n.*, expiation.
pictus, *part* pingo, painted.
pietas, -atis, *f.*, piety, affection, dutifulness.
piger, -gra, -grum, *adj.*, sluggish.
pignus, -ŏris, *n.*, pledge.
Pimplēa, -ae, *f.*, Pimplea, the name of a Muse.
Pindus, -i, *m.*, Pindus, a mountain range in Thessaly.

pingo, -ere, pinxi, pictum, *v. a.*, to paint.
pinus, -us, *f.*, pine.
piscis, -is, *m.*, fish.
pius, -a, -um, *adj.*, pious, dutiful.
plăceo, -ere, -ui, -itum, *v. n.*, to please.
plāco, -are, -avi, -atum, *v. a.*, to appease.
plăga, -ae, *f.*, net.
Plancus, -i, *m.*, Plancus, a friend of Horace.
plausus, -us, *m.*, applause.
plecto, -ere, *no perf. or sup. v. a.*, to beat, lash, punish.
plectrum, -i, *n.*, quill.
plēnus, -a, -um, *adj.*, full, deep.
plerumque, *adv.*, often, generally.
plumbum, -i, *n.*, lead.
plurimus, -a, -um, *adj.*, many.
plus, pluris, *adj.*, more.
Plutonius, -a, -um, *adj.*, of Pluto.
pluvius, -a, -um, *adj.*, rainy.
poculum, -i, *n.*, cup.
Poenus, -i, *m.*, Carthaginian.
polliceor, -eri, -icitus sum, *v. dep. a.*, to promise.
pŏlus, -i, *m.*, pole, sky.
Polyhymnia, -ae, *f.*, Polyhymnia, a Muse.
pomarium, -i, *n.*, orchard.
Pompilius, -ii *or* -i, *m.*, Numa Pompilius, king of Rome.
pono, -ere, posui, positum, *v. a.*, to place, set, lay down.
Ponticus, -a, -um, *adj.*, Pontic, of Pontus in Asia.
pontus, -i, *m.*, sea.
pōpuleus, -a, -um, *adj.*, of poplar.
pŏpulus, -i, *m.*, people.
portentum, -i, *n.*, portent.
porto, -are, -avi, -atum, *v. a.*, to carry.
portus, -us, *m.*, harbour.
posco, -ere, poposci, *no sup.*, *v. a.*, to call for.
possum, posse, potui, *v. irreg. n.*, to be able.
post, *prep.*, after.
postĕrus, -a, -um, *adj.*, later.
postmŏdo, *adv.*, presently.
potens, -tis, *adj.*, potent, powerful over, mistress of.
pŏtis, -e, *adj.*, able.
potius, *comp. adv.*, sooner, rather.
pōto, -are, -avi, -atum *or* potum, *v. a.*, to drink.
praeceps, -cipĭtis, *adj.*, headlong, plunging.
praecipio, -ere, -cepi, -ceptum, *v. a.*, to teach.
praemium, -i, *n.*, prize.
praenĭteo, -ere, -ui, *no sup.*, *v.n.*, to outshine.
praepōno, -ere, -posui, -positum, *v. a.*, to put before.
praesens, -tis, *adj.*, present, ready to help.
praesidium, -i, *n.*, protection.
praeter, *prep.*, beside, save, except.
prātum, -i, *n.*, meadow.
prĕcor, -ari, -atus sum, *v. dep a.*, to pray.
prēlum, -i, *n.*, winepress.
prĕmo, -ere, pressi, pressum, *v. a.*, to press, to restrain, to crush, to prune.
prex, preeem, *n.f.*, *obsolete in nom. and gen. sing.*, prayer.
Priamus, -i, *n.*, Priam.
primum, *adv.*, first.
primus, -a, -um, *superl. adj.*, first.
princeps, -cipis, *adj.*, chief.
prior, -us, *adj.*, earlier.
prius, *adv.*, sooner.
priusquam, *conj.*, before that.
privatus, -a, -um, *adj.*, private, dethroned, unqueened.
prŏbo, -are, -avi, -atum, *v. a.*, to approve.

prōdest, it profits, *v. impers.*; *see* prosum.
prodīgus,-a,-um, *adj.*, prodigal.
prodītor, -oris, *m.*, traitor, telltale (of a laugh).
proelium, -i, *n.*, battle.
profĕro, -ferre, -tuli, -latum, *v. a.*, to bring forth.
prŏfŭgus, -a, -um, *adj.*, fugitive.
prohibeo, -ere, -ui, -itum, *v. a.*, to prevent.
Prometheus, -ei *and* -eos, *m.*, Prometheus, a wise Titan.
promīneo, -ere, -ui, *no sup.*, *v. n.*, to jut out.
promitto, -ere, -misi, -missum, *v. a.*, to promise, to send forth.
promo, -ere, -prompsi, -promptum, *v. a.*, to broach, bring out.
prōnus, -a, -um, *adj.*, prone, sloping.
prŏpe, *prep.*, near.
prŏpero, -are, -avi, -atum, *v. n.*, to hasten.
prŏpinquus, -a, -um, *adj.*, neighbouring.
propono, -ere, -posui, -positum, *v. a.*, to set forth.
proprius, -a, -um, *adj.*, one's own.
proripio, -ere, -ui, -reptum, *v. a.*, to hurry on.
prōruo, -ere, -ui, -utum, *v. a.*, to throw down.
Prōserpīna *or* Prŏserpina, -ae, *f.*, Proserpine, queen of Hades.
prosum, prodesse, -fui, *v. n.*, to be of use to.
prŏtervitas, -atis, *f.*, wantonness.
prŏtervus, -a, -um, *adj.*, wanton, rude.
Proteus, -ei *and* -eos, *m.*, Proteus, a sea god.
proximus, -a, -um, *superl. adj.*, next, nearest, last.
prudens, -tis, *adj.*, foreseeing.
pruīna, -ae, *f.*, hoar-frost.
pūbes, -is, *f.*, youth.
pŭdet, -ere, -uit, *v. impers.*, it shames.
pudor, -ōris, *m.*, modesty.
puella, -ae, *f.*, girl.
puer, -eri, *m.*, boy, slave.
puertia, -ae, *f.*, boyhood.
pugna, -ae, *f.*, battle.
pugno, -are, -avi, -atum, *v. n.*, to fight.
pugnus, -i, *m.*, fist.
pulcher, -chra, -chrum, *adj.*, fair.
pullus, -a, -um, *adj.*, dark.
pulso, -are, -avi, -atum, *v. a.*, to strike, beat.
pulvīnar, -āris, *n.*, banqueting couch.
pulvis, -ĕris, *m.*, dust.
pŭmex, -ĭcis, *m.*, pumice stone.
puppis, -is, *f.*, stern, ship.
pure, *and* puriter, *adv.*, purely.
purpureus, -a, -um, *adj.*, purple, radiant.
pūrus, -a, -um, *adj.*, pure.
pŭter, *and* putris, -tris, -tre, *adj.*, rotten, melting (of eyes).
Pylius, -a, -um, *adj.*, Pylian, of Pylos.
Pyrrha, -ae, *f.*, Pyrrha, a girl's name.
Pythius, -a, -um, *adj.*, Pythian, epithet of Apollo.

quadrīmus, -a, -um, *adj.*, four years old.
quaero, -ere, -sīvi, -sītum, *v. a.*, to seek.
quālis, -e, *pron. adj.*, of what sort, such as.
quam, *adv. and conj.*, how.
quamquam, *conj.*, although.
quamvis, *conj.*, although.
quando, *interrog. adv.*, when?
quantus, -a, -um, *pron. adj.*, how great, great as.

quăter, *num. adv.*, four times.
quătio, -ere, *no perf.*, quassum, *v. a.*, to shake.
-que, *conj.*, and.
queis, *for* quibus, *from* qui *or* quis, to or by whom.
quercus, -us, *f.*, oak.
quĕrĭmōnia, -ae, *f.*, complaint.
queror, -i, questus sum, *v. dep. a. and n.*, to complain.
questus, -us, *m.*, complaint.
qui, quae, quod, *rel. pron.*, who, which.
qui, quae, quod, *interrog. pron.*, who? which?
quicunque, quaecunque, quodcunque, *rel. pron.*, whoever, whatever.
quid, *interrog. adv.*, why?
quiētus, -a, -um, *adj.*, quiet, gentle.
quilibet, quaelibet, quodlibet, *and subst.* quidlibet, *pron.*, whoever.
quin, *conj.*, but that.
Quinctilius, -i *or* -ii, *m.*, Quinctilius, a friend of Horace.
quintus, -a, -um, *num. adj.*, fifth.
quippe, *adv.*, seeing that.
Quirīnus, -i, *m.*, Quirinus, Romulus.
Quirītes, -ītium, *pl.*, citizens of Rome.
quis, quid, *interr. pron.*, who? what?
quis, quid, *indef. pron.*, any.
quisquam, quaequam, quidquam *or* quicquam, *indef. pron.*, any one.
quisquis, quidquid *or* quicquid, *rel. pron.*, whoever.
quo, *adv.*, whither, to what end.
quōcunque, *adv.*, wheresoever.
quod, *conj.*, because.
quŏque, *adv.*, also.
quŏties, *adv.*, how often? as often as.

rabies, *no gen.*, *f.*, rage.
rapax, -ācis, *adj.*, rapacious.
rapidus, -a, -um, *adj.*, rapid, violent.
răpio, -ere, -ui, raptum, *v. a.*, to snatch.
rārus, -a, -um, *adj.*, rare, thinned.
rătis, -is, *f.*, raft, ship.
recanto, -are, -avi, -atum, *v. a.*, to recant.
rĕcens, -tis, *adj.*, fresh.
recīno, -ere, *no perf. or sup.*, *v. a.*, to sing over.
recludo, -ere, -clusi, -clusum, *v. a.*, to open.
recreo, -are, -avi, -atum, *v. a.*, to refresh.
recumbo, -ere, -ui, *no sup.*, *v. n.*, to recline.
reddo, -ere, reddidi, -itum, *v. a.*, to restore.
redeo, -ire, -ivi *or* -ii, -itum, *v. n.*, to go back.
redĭgo, -ere, -egi, -actum, *v. a.*, to bring back.
redūco, -ere, -duxi, -ductum, *v. a.*, to lead back, lead aside.
refĕro, -ferre, rettuli, relatum, *v. a.*, to bring back, relate.
reficio, -ere, -feci, -fectum, *v. a.*, to refit.
refīgo, -ere, -xi, -xum, *v. a.*, to take down.
refŭgio, -ere, -fūgi, -fugitum, *v. a.*, to shun.
refulgeo, -ere, -fulsi, *no sup.*, *v. n.*, to shine out upon.
rēgia, -ae, *f.*, palace.
rēgina, -ae, *f.*, queen.
regno, -are, -avi, -atum, *v. n.*, to reign.
regnum, -i, *n.*, sovereignty.
rĕgo, -ere, rexi, rectum, *v. a.*, to rule.
Rēgulus, -i, *m.*, Regulus, a Roman Consul.

relābor, -i, -lapsus sum, *v. dep. n.*, to flow back.
relĭgo, -are, -avi, -atum, *v. a.*, to make fast.
relinquo, -ere, -liqui, -lictum, *v. a.*, to leave.
remăneo, -ere, -mansi, *no sup.*, *v. n.*, to remain.
rēmigium, -i, *n.*, oarage.
remŏveo, -ere, -movi, -motum, *v. a.*, to remove.
rēmus, -i, *m.*, oar.
repăro, -are, -avi, -atum, *v. a.*, to repair, get in exchange for.
repĕrio, -ire, repperi, repertum, *v. a.*, to find.
repĕto, -ere, -ivi *or* -ii, -itum, *v. a.*, to seek again.
repōno, -ere, -posui, -positum, *v. a.*, to lay down, put in its place.
requies, -etis, *f.*, rest.
res, rei, *f.*, thing, affair.
resĕco, -are, -ui, -sectum, *v. a.*, to cut short.
resolvo, -ere, -solvi, -solutum, *v. a.*, to unloose.
resŏno, -are, -avi, *no sup.*, *v. n. and a.*, to resound.
respicio, -ere, -spexi, -spectum, *v. a.*, to look back, to think on.
retorqueo, -ere, -torsi, -tortum, *v. a.*, to twist or hurl back.
retro, *adv.*, back.
retrorsum, *adv.*, backwards.
retundo, -ere, rettŭdi, -tusum, *v. a.*, to blunt.
revertor, -i, -versus sum, *v. dep. n.*, to return.
revīso, -ere, -visi, -visum, *v. a.*, to revisit.
rex, rēgis, *m.*, king, potentate, lord.
Rhŏdos, -i, *f.*, Rhodes.
rīdeo, -ere, -si, -sum, *v. n. and a.*, to laugh.
rīpa, -ae, *f.*, bank.
rīsus, -us, *m.*, laughter.
rītē, *adv.*, duly.
rīvus, -i, *m.*, stream.
rixa, -ae, *f.*, brawl.
rōbur, -ŏris, *n.*, strength, toughness, hard wood.
Rōmulus, -i, *m.*, Romulus.
rŏsa, -ae, *f.*, rose.
roseus, -a, -um, *adj.*, rosy, lustrous.
rŏta, -ae, *f.*, wheel.
rŏtundus, -a, -um, *adj.*, round.
rŭbeo, -ere, -ui, *no sup.*, *v. n.*, to grow red.
ruber, -bra, -brum, *adj.*, red.
rŭbus, -i, *m.*, bramble.
ruīna, -ae, *f.*, ruin, downfall.
rumpo, -ere, rupi, ruptum, *v. a.*, to break.
ruo, -ere, rui, ruitum, *v. n.*, to rush, to fall down.
rus, ruris, *n.*, the country, (*pl.*) a farm.

Sabaea, -ae, *f.*, Sabaea, Arabia, (Sheba).
Sabīnus, -a, -um, *adj.*, Sabine.
sacer, -cra, -crum, *adj.*, sacred.
sacerdos, -ōtis, *m. or f.*, priest.
sacro, -are, -avi, -atum, *v. a.*, to consecrate.
saeculum, -i, *n.*, age.
saepe, *adv.*, often.
saevio, -ire, -ii, -itum, *v. n.*, to rage.
saevus, -a, -um, *adj.*, cruel.
sāga, -ae, *f.*, witch.
sagitta, -ae, *f.*, arrow.
Salamīnius, -a, -um, *adj.*, Salaminian.
Salamis, -īnis, *f.*, Salamis, (1) an island near Athens, (2) a town in Cyprus.
Saliaris, -e, *adj.*, Saliaric.
Salius, -a, -um, *adj.*, Salian; *see note.*

salveo, -ere, *no perf. or sup.*, *v. n.*, to be well; *imper.*, hail!
sanctus, -a, -um, *adj.*, sacred.
sanguineus, -a, -um, *adj.*, bloody.
sanguis, -ĭnis, *m.*, blood.
sapiens, -tis, *adj.*, wise.
sapienter, *adv.*, wisely.
sapientia, -ae, *f.*, wisdom.
sapio, -ere, -ivi *or* -ii, *no sup.*, *v. n.*, to be wise.
sarculum, -i, *n.*, hoe.
Sardinia, -ae, *f.*, Sardinia.
satio, -are, -avi, -atum, *v. a.*, to satiate.
satis, *indecl. adj.*, enough.
Sāturnus, -i, *m.*, Saturn, father of Jupiter.
Satÿrus, -i, *m.*, a Satyr, attendant of Pan, who had the thighs and feet of a goat.
saucius, -a, -um, *adj.*, wounded.
saxum, -i, *n.*, stone.
Scaurus, -i, *m.*, Scaurus, a Roman worthy.
scĕlus, -ĕris, *n.*, crime.
sciens, -tis, *pres. part.* scio, *as adj.*, knowing, cunning.
scĭlicet, *adv.*, forsooth, methinks, seemingly.
scindo, -ere, scidi, scissum, *v. a.*, to cleave.
scio, -ire, -ivi, -itum, *v. a.*, to know.
scopulus, -i, *m.*, crag.
scribo, -ere, scripsi, scriptum, *v. a.*, to write, to write of, to celebrate.
scÿphus, -i, *m.*, goblet.
Scythae, -arum, *m.*, Scythians.
sēcerno, -ere, -crevi, -cretum, *v. a.*, to separate.
sĕco, -are, -ui, sectum, *v. a.*, to cut.
se, sui, sibi, *reflex. pron.*, himself.
sector, -ari, -atus sum, *v. dep. a.*, to pursue.
sectus, *part.* seco, cut, pared.
secundus, -a, -um, *adj.*, second, propitious, favourable.
sēcurus, -a, -um, *adj.*, heedless.
sed, *conj.*, but.
sedes, -is, *f.*, seat.
sēdulus, -a, -um, *adj.*, busy.
seges, -ĕtis, *f.*, crop.
semel, *adv.*, once.
Semĕle, -es, *f.*, Semele, mother of Bacchus.
Semelēïus, -a, -um, *adj.*, (son) of Semele.
semŏveo, -ere, -mōvi, -motum, *v. a.*, to remove.
semper, *adv.*, always.
senecta, -ae, *f.*, old age.
sĕnex, senis, *adj.*, old man.
sĕquor, -i, secutus sum, *v. dep. a.*, to follow.
sĕrēnus, -a, -um, *adj.*, serene, cloudless.
Sērĕs, -um, *acc.* -as, *m.*, Seres, an Oriental people.
Sērĭcus, -a, -um, *adj.*, Seric.
sĕro, -ere, sēvi, satum, *v. a.*, to sow, plant.
serpens, -entis, *f.*, serpent.
sērus, -a, -um, *adj.*, late.
servio, -ire, -ii, -itum, *v. n.*, to serve.
servo, -are, -avi, -atum, *v. a.*, to keep, preserve.
Sestius, -ii *or* -i, *m.*, Sestius, a friend of Horace.
seu, *conj.*, or if.
sēvĕris, *perf. subj.* sero, you shall sow.
sĕvērus, -a, -um, *adj.*, stark, stern, strong.
si, *conj.*, if.
sic, *adv.*, so.
sicco, -are, -avi, -atum, *v. a.*, to dry, drain.
siccus, -a, -um, *adj.*, dry, without wine.
sidus, -ĕris, *n.*, star.
signum, -i, *n.*, sign, standard.

sileo, -ere, -ui, *no sup.*, *v. n. and a.*, to be silent, not to speak about.
silva, *or* silua, 23. 4, -ae, *f.*, wood.
similis, -e, *adj.*, like.
simplex, -icis, *adj.*, simple.
simul, *adv.*, at the same time.
sine, *prep.*, without.
sinister, -tra, -trum, *adj.*, on the left hand.
sīno, -ere, sīvi, situm, *v. a.*, to allow.
sīnus, -us, *m.*, fold, bay, billow.
Sīthŏnius, -a, -um, *adj.*, Sithonian, Thracian.
sive, *or* seu, *conj.*, or if.
sŏcius, -i, *m.*, an ally, companion.
Socraticus, -a, -um, *adj.*, Socratic.
sŏdālis, -is, *m.*, boon companion.
sol, sōlis, *m.*, sun.
sŏleo, -ere, solitus sum, *v. n.*, to be accustomed.
solidus, -a, -um, *adj.*, solid, full, unbroken.
solĭtus, -a, -um, *adj.*, wonted.
sollicitudo, -inis, *f.*, anxiety.
sollicitus, -a, -um, *adj.*, anxious.
sŏlum, -i, *n.*, soil.
sōlus, -a, -um, *gen.*, -ius, *adj.*, alone.
solvo, -ere, -vi, solutum, *v. a.*, to loosen.
somnus, -i, *m.*, sleep.
sonitus, -us, *m.*, sound.
sŏpor, -ōris, *m.*, slumber.
Soracte, -is, *n.*, Soracte, a mountain in Latium.
sordidus, -a, -um, *adj.*, mean.
sŏror, -oris, *f.*, sister.
sortior, -iri, -itus sum, *v. dep. a.*, to draw lots for, obtain by lot.
sospes, -ĭtis, *adj.*, safe.
spatium, -i, *n.*, space.
spectaculum, -i, *n.*, spectacle.
sperno, -ere, sprevi, spretum, *v. a.*, to spurn.
spero, -are, -avi, -atum, *v. a.*, *v.n.*, to hope.
spes, -ei, *f.*, hope.
spīculum, -i, *n.*, dart.
splendeo, -ere, *no perf. or sup.*, *v. n.*, to shine.
sponsus, -i, *m.*, betrothed.
stăbŭlum, -i, *n.*, stable, stall.
statuo, -ere, -ui, -utum, *v. a.*, to set up.
stella, -ae, *f.*, star.
sterno, -ere, stravi, stratum, *v. a.*, to strew, lay low.
Sthenelus, -i, *m.*, Sthenelus, a Greek hero.
sto, -are, steti, statum, *v. n.*, to stand.
stŏmăchus, -i, *m.*, choler.
strepitus, -us, *m.*, noise.
strīdor, -ōris, *m.*, whizz, shrill sound.
stultitia, -ae, *f.*, folly.
Styx, -ygis *or* -ygos, *f.*, Styx, a river of Hades.
sub, *prep.*, under.
subduco, -ere, -xi, -ctum, *v. a.*, to take away by stealth.
subicio, *or* subiicio, -ere, -ieci, -iectum, *v. a.*, to subject, tack on to.
sublīmis, -e, *adj.*, high, aloft.
subsĕquor, -i, -secutus sum, *v. dep. a.*, to follow up.
sudor, -ōris, *m.*, sweat.
sum, fui, esse, *fut. part.* futurus, *v. n.*, to be.
summa, -ae, *f.*, sum total.
summus, -a, -um, *adj.*, *as superl. of* superus, highest, last.
sumo, -ere, sumpsi, sumptum, *v. a.*, to take.
super, *prep.*, above.
sŭperbus, -a, -um, *adj.*, proud.

supericio, *or* **superiicio, -ere, -ieci, -iectum,** *v. a.*, to extend over.
supero, -are, -avi, -atum, *v. a.*, to outstrip, overpass.
supĕrus, -a, -um, *adj.*, on high, (*pl.*) the gods above.
supremus, *superl. adj.*, highest, last.
suspendo, -ere, -di, -sum, *v. a.*, to hang.
suspicio, -ere, -spexi, -spectum, *v. a.*, to suspect.
sustĭneo, -ere, -ui, -tentum, *v. a.*, to sustain.
susurrus, -i, *m.*, whisper.
suus, -a, -um, *possess. adj.*, his.
Sybăris, -is, *m.*, Sybaris, a youth's name.
Syrtis, -is, *f.*, Syrtis, an African quicksand.
Syrus, -a, -um, *adj.*, Syrian.

tăberna, -ae, *f.*, shop.
tăbŭla, -ae, *f.*, picture.
taciturnus, -a, -um, *adj.*, silent.
taedium, -i, *n.*, weariness.
Taenărus, -i, *m.*, Taenarus, a headland in Laconia.
tālus, -i, *m.*, ankle-bone, die.
tam, *adv.*, so.
tamen, *adv.*, yet.
tandem, *adv.*, at length.
tango, -ere, tetigi, tactum, *v. a.*, to touch.
tardus, -a, -um, *adj.*, slow.
Tarentum, -i, *n.*, Tarentum.
Tarquinius, -ii *or* **-i,** *m.*, Tarquinius Superbus, king of Rome.
Tartarus, -i, *m.*, (*pl.*) **Tartara, -orum,** *n.*, Tartarus, Hades.
tecum, *i. e.* **cum te,** with thee.
tĕgo, -ere, texi, tectum, *v. a.*, to cover.
Tēïus, -a, -um, *adj.*, Teian, of the isle of Teos.
Tēlephus, -i, *m.*, Telephus, a youth's name.
tellus, -ūris, *f.*, earth.
tĕmĕre, *adv.*, rashly, at hap-hazard, pell-mell.
Tempe, *n. plur. indecl.*, Tempe, a glen in Thessaly.
tempero, -are, -avi, -atum, *v. a.*, to govern, to blend or temper.
tempestīvus, -a, -um, *adj.*, seasonable.
templum, -i, *n.*, temple.
tempus, -ŏris, *n.*, time.
tendo, -ere, tetendi, tensum, *v. a. and n.*, to stretch.
teneo, -ere, -ui, tentum, *v. a.*, to hold, detain.
tener, -ĕra, -ĕrum, *adj.*, tender.
tento, -are, -avi, -atum, *v. a.*, to try.
tenuis, -e, *adj.*, slender.
tepeo, -ere, *no perf. or sup.*, *v. n.*, to be warm.
ter, *num. adv.*, thrice.
teres, -ĕtis, *adj.*, round, polished, well-made, close-drawn.
termĭnus, -i, *m.*, boundary.
terra, -ae, *f.*, land.
terreo, -ere, -ui, -itum, *v. a.*, to scare.
testa, -ae, *f.*, jar.
testor, -ari, -atus sum, *v. dep. a.*, to call to witness, to bear witness.
testūdo, -ĭnis, *f.*, tortoise-shell, lyre.
Teucer, -cri, *m.*, Teucer, half-brother of Ajax.
thălămus, -i, *m.*, bedchamber.
Thaliarchus, -i, *m.*, Master of the Revels.
theatrum, -i, *n.*, theatre.
Thebae, -arum, *f.*, Thebes.
Thebanus, -a, -um, *adj.*, Theban.
Thessalus, -a, -um, *adj.*, Thessalian.
Thetis, -ĭdis, *f.*, Thetis, a sea goddess, mother of Achilles.
Thrăcius, -a, -um, Thracian.

Thrax, -ācis, *m.*, a Thracian.
Thrēicius, -a, -um, *adj.*, Thracian.
thus, thūris, *n.*, incense.
Thyestes, -ae, *m.*, Thyestes, a Greek prince.
thy̆mum, -i, *n.*, thyme.
Thyoneus, -ei, *m.*, Thyoneus, surname of Bacchus.
Tībĕris, -is, *m.*, Tiber.
tībia, -ae, *f.*, flute.
Tībur, -uris, *n.*, Tibur, Tivoli.
Tiburnus, -i, *m.*, Tiburnus, founder of Tibur.
tigris, -is *or* -idis, *m. or f.*, tiger, tigress.
tĭmeo, -ere, -ui, *no sup.*, *v. n.*, *and a*, to fear.
timidus, -a, -um, *adj.*, timid, fearing.
timor, -ōris, *m.*, fear.
Tīridātes, -ae, *m.*, Tiridates, king of Parthia.
Tīthōnus, -i, *m.*, Tithonus, husband of Aurora.
tŏga, -ae, *f.*, toga, gown.
tollo, -ere, sustuli, sublatum, *v. a.*, to take away, lift up.
tŏno, -are, -ui, -itum, *v. n.*, to thunder.
torreo, -ere, -ui, tostum, *v. a.*, to scorch.
torvus, -a, -um, *adj.*, grim.
totĭdem, *num. adj. indecl.*, so many.
totus, -a, -um, *adj.*, all, whole.
trabālis, -e, *adj.*, belonging to beams.
trabs, trăbis, *f.*, beam, vessel.
tracto, -are, -avi, -atum, *v. a.*, to handle, treat.
trado, -ere, -didi, -ditum, *v. a.*, to hand over, hand down.
traho, -ere, traxi, tractum, *v. a.*, to draw.
trans, *prep.*, across.
transfero, -ferre, -tuli, -latum, *v. a.*, to carry across, transfer.
transilio, -ire, -ivi *or* -ui, *v. a.*, to overleap.
tremendus, -a, -um, *adj.*, tremendous.
trĕmo, -ere, -ui, *no sup.*, *v. n. and a.*, to tremble.
tribuo, -ere, -ui, -utum, *v. a.*, to bestow.
trĭformis, -e, *adj*, three-shaped.
triplex, -ĭcis, *adj.*, triple.
tristis, -e, *adj.*, sad, sullen, baneful.
tristitia, -ae, *f.*, sadness.
triumphus, -i, *m.*, triumph.
Troicus, -a, -um, *adj.*, Trojan.
Troia, -ae, *f.*, Troy.
Troianus, -a, -um, *adj.*, Trojan.
trux, trŭcis, *adj.*, savage.
tu, tui, tibi, te, *pers. pron.*, you.
tŭba, -ae, *f.*, trumpet.
tueor, -eri, tuitus sum, *v. dep. a.*, to guard.
tum, *adv.*, then.
tŭmeo, -ere, *no perf. or sup. v. n.*, to swell.
tumultus, -us, *m.*, tumult.
tŭnĭca, -ae, *f.*, tunic.
turba, -ae, *f.*, crowd, company.
turgĭdus, -a, -um, *adj.*, swollen.
turpis, -e, *adj.*, ugly, base.
turpo, -are, -avi, -atum, *v. a.*, to disfigure.
turris, -is, *f.*, tower.
tutus, -a, -um, *adj.*, safe.
tuus, -a, -um, *poss. adj.*, thy.
Tȳdīdes, -ae, *m.*, son of Tydeus, Diomed.
tympănum, -i, *n.*, drum.
Tyndăris, -ĭdos, *f.*, a girl's name.
ty̆rannus, -i, *m*, tyrant, despot.
Tyrrhenus, -a, -um, *adj.*, Etruscan.

ŭbi, *conj.*, where.
ūdus, -a, -um, *adj.*, moist.
ulcerosus, -a, -um, *adj.*, ulcerous.

Ulixeus, -ei, *m.*, Ulysses.
ullus, -a, -um, *adj.*, any.
ulmus, -i, *f.*, elm.
ultĭmus, -a, -um, *superl. adj.*, last.
ultor, -ōris, *m.*, avenger.
ultra, *adv. and prep.*, beyond.
umbra, -ae, *f.*, shade.
umbrosus, -a, -um, *adj.*, shady.
ŭmĕrus, -i, *m.*, shoulder.
ūmor, -ōris, *m.*, moisture.
unctus, *part.* unguo, oiled.
uncus, -i, *m.*, hook.
unda, -ae, *f.*, wave.
unde, *adv.*, whence.
undĭque, *adv.*, from all sides.
unguis, -is, *m.*, nail.
unguo, -ere, unxi, unctum, *v. a.*, to anoint.
unĭce, *adv.*, uniquely, by myself.
unus, -a, -um, *adj.*, one, alone.
urbs, -bis, *f.*, city.
urgeo, -ere, -ursi, *no sup.*, *v. a.*, to urge, press.
uro, -ere, ussi, ustum, *v. a.*, to burn, make fiery hot, inflame with love.
usque, *adv.*, up to.
Ustīca, -ae, *f.*, Ustica, a valley near Horace's Sabine villa.
usus, -us, *m.*, use.
ut, *or* uti, *adv. and conj.*, as, in order that.
utcunque, *adv.*, whenever.
uti, *adv and conj*, as, in order that.
utilis, -e, *adj.*, useful.
utinam, *adv.*, would that.
uva, -ae, *f.*, grape.
uvidus, -a, -um, *adj.*, mellow, tipsy.
uxor, -ōris, *f.*, wife.
uxōrius, -a, -um, *adj.*, uxorious, too fond.

vacuus, -a, -um, *adj.*, empty, idle, heartwhole.
vădum, -i, *n.*, shallow, water.
vae, *interj.*, woe!
văgor, -ari, -atus sum, *v. dep. n.*, to wander.
vagus, -a, -um, *adj.*, wandering.
văleo, -ere, -ui, -itum, *v. n.*, to be well, to be strong.
validus, -a, -um, *adj.*, strong.
vallis, -is, *f.*, valley.
vānus, -a, -um, *adj.*, vain, empty.
vărius, -a, -um, *adj.*, various.
Vărius, -ii *or* -i, *m.*, Varius, a poet.
Vārus, -i, *m.*, Varus, a friend of Horace.
vātes, -is, *m. or f.*, prophet, bard.
Vāticānus, -a, -um, *adj.*, the Vatican, a hill at Rome.
-ve, *particle*, or.
vel, *conj.*, or.
vēlo, -are, -avi, -atum, *v. a.*, to veil.
velox, -ōcis, *adj.*, swift.
vēlum, -i, *n.*, sail.
vĕlut, *adv.*, as, like.
vēnator, -oris, *m.*, huntsman.
vĕnenatus, -a, -um, *part.* veneno, envenomed.
venenum, -i, *n.*, poison.
vĕnio, -ire, vēni, ventum, *v. n.*, to come.
ventus, -i, *m.*, wind.
Vĕnus, -ĕris, *f.*, Venus.
Venusīnus, -a, -um, *adj.*, of Venusia, the birthplace of Horace.
ver, vēris, *n.*, spring.
verbēnae, -arum, *f.*, green herbs.
vĕrēcundus, -a, -um, *adj.*, modest.
Vērĭtas, -atis, *f.*, Truth.
verro, -ere, verri, versum, *v. a.*, to sweep.
vertex, -ĭcis, *m.*, top, crest, head.
verto, -ere, -ti, -sum, *v. a.*, to turn.

vērus, -a, -um, *adj.*, true, real.
Vesta, -ae, *f.*, Vesta, the protectress of Rome.
vester, -tra, -trum, *pron. adj.*, your.
vestimentum, -i, *n.*, cloak.
vestis, -is, *f.*, dress.
vĕto, -are, -ui, -itum, *v. a.*, to forbid.
vĕtus, -ĕris, *adj.*, old.
via, -ae, *f.*, way.
vĭcis, *gen.*, vices, *pl.*, turn, change.
victor, -ōris, *m.*, victor.
vĭdeo, -ere, vīdi, visum, *v.a.*, to see.
vĭduus, -a, -um, *adj.*, widowed, bereft.
vĭgeo, -ere, *no perf. or sup.*, *v. n.*, to flourish.
vīlis, -e, *adj.*, common.
vincio, -ire, vinxi, vinctum, *v. a.*, to bind.
vinco, -ere, vici, victum, *v. a.*, to conquer.
vīnum, -i, *n.*, wine.
violenter, *adv.*, violently.
vīperīnus, -a, -um, *adj.*, of vipers.
vir, vĭri, *m.*, man.
vĭrens, -tis, *pres. part. of* vireo, green.
virga, -ae, *f.*, rod, wand.
Virgilius, -ii *or* -i, *m*, Virgil.
virgo, -inis, *f.*, virgin.
vĭrĭdis, -e, *adj.*, green.
vĭrīlis, -e, *adj*, manly.
vis, *n. f. defect. in gen. and dat*, violence; *plur.* vīres, -ium, strength.
vīso, -ere -si, -sum, *v a.*, to visit.
vita, -ae, *f.*, life.
vītis, -is, *f.*, vine.
vĭtium, -i, *n.*, vice.
vīto, -are, -avi, -atum, *v. a.*, to shun.
vitreus, -a, -um, *adj.*, glassy, glass-coloured, sea-green (Circe).
vitrum, -i, *n.*, glass.
vĭtulus, -i, *m.*, calf.
vīvax, -acis, *adj.*, long-lived.
vīvo, -ere, vixi, victum, *v. n.*, to live.
vivus, -a, -um, *adj.*, live.
vix, *adv.*, scarcely.
vōcalis, -e, *adj.*, vocal, uttering voice.
vŏco, -are, -avi, -atum, *v. a.*, to call.
Volcanus, -i, *m.*, Vulcan, the fire-god.
volgus, -i, *n.*, rabble.
volnus, -ĕris, *n.*, wound.
vŏlo, -are, -avi, -atum, *v. n.*, to fly.
vŏlo, velle, volui, *v. irreg.*, to wish.
volt, *for* vult, *from* volo, he wishes.
voltis, *for* vultis, *from* volo, you wish.
voltus, -us, *m.*, countenance.
vŏlŭcer, -cris, -cre, *adj.*, winged.
voluntas, -atis, *f.*, will.
vōtīvus, -a, -um, *adj.*, votive.
vos, *pers. pron.*, you.
vox, vōcis, *f.*, voice.

zōna, -ae, *f.*, girdle.



M 553

FIGURES IN A BACCHIC FESTIVAL

THE
ODES OF HORACE

BOOK II

EDITED BY

STEPHEN GWYNN

LATE SCHOLAR AND HULMEAN EXHIBITIONER OF
BRASENOSE COLLEGE, OXFORD

WITH ILLUSTRATIONS

TORONTO
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GENERAL PREFACE

THE Series of Elementary Latin Classics, of which this volume is a member, aims at satisfying the requirements of junior students under the present conditions of education and examinations. Each book will be, as far as possible, complete in itself. It will be furnished with a full vocabulary; and grammatical difficulties, as well as historical allusions, will be clearly and succinctly explained in the notes. Experience seems to show that reference to standard works in these cases is far from satisfactory; being, as a rule, neglected by the student, and involving, when not neglected, an avoidable expenditure of time and energy which might be better employed. The Introductions will be made as readable and attractive as possible, and the Editors will endeavour to bring the ancient literature into its proper relation with modern literature of the same kind. With this in view, they will take pains to make their renderings from the ancient authors worthy of the literary eminence of those authors, and to avoid baldness and stiffness, while maintaining accuracy and such qualities as are commonly connoted in the term 'scholarship.' The notes on the text, commonly called critical notes, will only deal with salient points, and will be placed in an Appendix, which

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R. Y. TYRRELL.

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GENERAL INTRODUCTION

QUINTUS HORATIUS FLACCUS was born in the year B.C. 65 at Venusia[1], on the confines of Lucania and Apulia. Concerning his parentage we only know that his father was a liberated slave[2], who earned enough money as a tax collector to be able to give his son a liberal education. Neighbours laughed at the *libertinus* for spending so much upon a boy who would probably be no better than an auctioneer[3]; but he was determined, and instead of letting Horace go to school in the country, took him to Rome[4]. The sons of gentlemen did not, it would seem, get their training in a school, but attended classes in different lecture rooms[5]; and they were accompanied from class to class by a paedagogus or slave of the better sort, who looked after them and carried their books. Horace received the same education as any gentleman or senator might have given his son; but it was his father who acted as paedagogus, and looked after the boy's morals himself while getting for his

[1] Lucanus an Apulus anceps,
Nam Venusinus arat finem sub utrumque colonus.—S. ii. 1. 35.

[2] Me libertino patre natum.—S. i. 6. 6.

[3] Nec timuit, sibi ne vitio quis verteret, olim
Si praeco parvas aut, ut fuit ipse, coactor
Mercedes sequerer.—S. i. 6. 85.

[4] Sed puerum est ausus Romam portare docendum
Artes quas doceat quivis eques atque senator
Semet prognatos.—S. i 6. 76.

[5] Ipse mihi custos incorruptissimus omnes
Circa doctores aderat.—S. i. 6. 81.

mind the best training that money could purchase. Horace had a good right to be grateful to his parent, and he was grateful; nothing in his writings is pleasanter to read than the passage where he declares that though people taunt him with his parentage, he would never deplore it, while he kept his right wits[1]. I could not, he says in effect, have been more fortunate in my father. When the father died is not known; and of his mother Horace makes no mention. At all events from Rome he went on to complete his education at Athens[2], which had become, like Rhodes, a sort of University town. Greek was by this time considered essential to a gentleman's education; it represented to a Roman all that the classics, combined with French, do to us. Horace attended lectures, of course in the Greek tongue, upon mathematics and philosophy; and became imbued with that academic love of liberty which was traditional in the ancient literatures. He made also at this period a friendship with Marcus Brutus, and was probably at Athens when Caesar was assassinated, a deed upon which any Greek orator would have pronounced glowing panegyrics. In 43 B.C. Brutus and Cassius left Italy for the East and began to organize their forces against Antony and Octavian[3]. It is clear that Horace must have been in some measure a leading spirit among the young Romans who flocked to their standard, for he was promoted to be tribune (or colonel) of a legion; an advancement which occasioned anger against this upstart[4]. At the battle of Philippi he commanded his legion (a force of 5,000 men), and like many another man ran away in the general rout, leaving his shield

[1] Nil me paeniteat sanum patris huius.—S. i. 6. 89.

[2] Adiecere bonae paullo plus artis Athenae
Scilicet ut vellem curvo dignoscere rectum
Atque inter silvas Academi quaerere verum.—E. ii. 2. 43.

[3] Dura sed emovere loco me tempora grato
Civilisque rudem belli tulit aestus in arma
Caesaris Augusti non responsura lacertis.—E ii. 2. 46.

[4] Quem rodunt omnes libertino patre natum
Nunc quia sum tibi, Maecenas, convictor; at olim
Quod mihi pareret legio Romana tribuno.—S. i. 6. 46.

behind him[1]. The same disgrace had befallen Alcaeus, a more warlike poet; but it is unreasonable to suppose that Horace was a coward. A youth of three and twenty, without personal interest, and destitute of military knowledge would not have been put into so responsible a position unless he had a reputation at least for bravery. Horace writes pleasantly of his disaster, and cowards do not dwell on their own discomfiture. He did not, however, 'drift back into the tide of war,' like his friend Pompeius Varus (to whom the poem quoted below is addressed), but returned to Italy 'with his wings clipped.' His estate had been confiscated by the victors, and for some years he lived a life of struggling poverty[2]. He had enough money to purchase a place as *scriba* or public clerk in the treasury[3]; and in later life this guild of public servants used to consult him on matters of importance[4]. But poverty gave hardihood, as he says, and he wrote verses to supplement his income[2]. Between 41 B.C. the year after Philippi and 35 B.C. he composed the Epodes, and the first book of the Satires. These poems would naturally be circulated individually by recitation or in copies as they were composed; they did not appear as volumes till 34 B.C. Naturally also Horace met the other young men of letters working at Rome. Among them was Virgil, who had taken part in the civil war, but had been like Horace deprived of his estate[5]. The property was restored to him by the influence of Maecenas, one of Augustus's two great ministers, whose name has become proverbial for his patronage of literature.

[1] Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula.—C. ii. 7. 9.

[2] Unde simul primum me dimisere Philippi
Decisis humilem pennis inopemque paterni
Et laris et fundi, paupertas impulit audax
Ut versus facerem.—E. ii. 2. 49.

[3] Scriptum quaestorium comparavit.—Suet. *Vit. Horatii.*

[4] De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.—S. ii. 6. 36.

[5] See the first Eclogue.

Maecenas plays so large a part in the life of Horace that it is necessary to give a sketch of his personality.

C. Cilnius Maecenas belonged to one of the noblest families in Etruria; and the Etruscan civilization which, as the Romans believed, came to Italy from a Lydian settlement, was far older than the Roman. His descent was thus illustrious; his forefathers on both sides of the house had commanded armies [1]; but his ancestors had never obtained promotion at Rome, probably because it was against the family tradition to seek it. At all events Maecenas never took any official position; his status was merely that of an *eques*, a gentleman [2], and any free-born Roman who possessed 400,000 sesterces (roughly £4000) was entitled to this rank. He was about Horace's equal in age; his birthday fell on the Ides of April [3]; but nothing is known of him till 40 B.C., when he appears as a close friend and confidant of Octavian, then triumvir. From this time onward he was chief adviser in civil matters to the future Emperor, as Agrippa was in military affairs. During the campaign of 31 B.C. in which Antony was crushed at Actium, Maecenas governed Italy with full powers as regent. His position was therefore unprecedented at Rome, where power had hitherto been inseparable from office. But Maecenas without ever entering the senate was by virtue of his influence with the princeps a person far more to be courted than the consuls themselves. He was fond of the pleasant things of this life not less than of literature and literary society. His house, if we can believe Horace, was a centre for the wits, and singularly free from corrupt

[1] Tyrrhena regum progenies.—C. iii. 29. 1.
Maecenas atavis edite regibus.—C. i. 1. 1.
Non quia, Maecenas, Lydorum quicquid Etruscos
Incoluit fines nemo generosior est te
Nec quod avus tibi maternus fuit atque paternus
Olim qui magnis legionibus imperitarent.—S i. 6. 1.

[2] Maecenas, equitum decus.—C. iii. 16. 20.

[3] C. iv. 11. 14 sqq.

intrigue[1]. At all events, it is certain that Horace owed his presentation to two other poets with whom he continued in a friendship only broken by death, though he himself attained to an intimacy with the patron which they could scarcely claim, and received favours the like of which were not conferred on his introducers.

It was Virgil and Varius[2] who brought Horace to the notice of Maecenas; when, we cannot say, but it must have been about 40 B.C. Horace describes his introduction, how he blushed and stammered before the great man, who replied after his custom briefly[3]. Nine months later Maecenas invited him to the house and told him to consider himself a privileged visitor. In 37 B.C. he accompanied Maecenas on his journey to Brundisium, where the statesman went to negotiate on behalf of Octavian with Antony's representatives, Virgil and Varius being also of the party. The whole journey is described in the fifth Satire of Book I. The intimacy grew and Horace received gifts from his patron. In what year the famous Sabine farm was bestowed upon him we do not know; but throughout the first book of the Satires, that is up to 35 B.C., he writes as a townsman. In the second book (35–30 B.C.) he speaks constantly of his country retreat; and about the same period begin those allusions to his own indolence which grow increasingly frequent[4]. Of the Odes the first three books were published in 24 B.C.; several

[1] Domus hac nec purior ulla est
Nec magis his aliena malis; nil mi officit unquam
Ditior hic aut est quia doctior.—S. i. 9. 49.

[2] Optimus olim
Virgilius, post hunc Varius, dixere quid essem.—S. i. 6. 54.

[3] Ut veni coram singultim pauca locutus
. . . . Respondes, ut tuus est mos,
Pauca: abeo; et revocas nono post mense iubesque
Esse in amicorum numero.—S. i. 6. 56 sqq.

[4] e.g.:—
Sic raro scribis, ut toto non quater anno
Membranam poscas, scriptorum quaeque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas.—S. ii. 3. 1.

poems in the first book may date back to his earliest period of literary work. The first book of the Epistles appeared in 20 B.C.[1] and it contains several references to the resentment expressed by Maecenas at his sterility and his prolonged absences from Rome. Take back your gifts if you will, says Horace; I am grateful for them; but I cannot sell my freedom and my right to be idle—*liberrima otia*[2]—for all the riches of Araby. Moreover, he says, 'I am too old for fooling; philosophy is the proper study for a man of my years, not poetry. Let me live the contemplative life,'—a pretty phrase for idleness[3].

Horace speaks with the independence of a man who knows his own mind and his own value. The intimacy with Maecenas had led to a friendship hardly less close with Augustus, who wished to attach Horace to his household as secretary[4]. The poet, however, declined this confidential position and remained simply his prince's favourite guest. In 17 B.C. a great occasion gave him official recognition as laureate. Augustus determined to revive the *ludi saeculares* or centennial games, observance of which had lapsed. It was in a sense the jubilee of the principate, now fairly and firmly established as a reign of peace and good order after a century of war and anarchy: and a central feature of the games was the great hymn to Phoebus and Diana written by Horace, and sung under his direction by a chorus of boys

[1] The last Epistle gives the date of the book and of his birth.
Me quater undenos sciat implevisse Decembres
Collegam Lepidum quo duxit Lollius anno.—E. i. 20 fin.

[2] E. i. 7. 36. The whole Epistle is to this effect.

[3] Non eadem est aetas, non mens. . . .
Nunc itaque et versus et cetera ludicra pono,
Quid verum atque decens, curo et rogo et omnis in hoc sum.
E. i. 1. 4 sqq.

[4] Suet. *Vit.* Augustus ei epistolarum officium obtulit, ut hoc ad Maecenatem scripto significat, 'Ante ipse scribendis epistolis amicorum sufficiebam; nunc occupatissimus et infirmus Horatium nostrum a te cupio abducere. Veniet ergo ab ista parasitica mensa ad hanc regiam et nos in scribendis epistolis iuvabit'

and maidens chosen from the noblest families in Rome[1]. Four years later, in 13 B.C., was published the fourth book of the Odes, nearly half of which is devoted to celebrating, directly or indirectly, the praises of Augustus and the glories and blessings of the new rule. The Art of Poetry and the second book of the Epistles, works chiefly occupied with applying the critical methods of Aristotle to the use of Roman writers, are of the same period but of uncertain date. An occurrence in his uneventful life to which he frequently refers is his escape from the fall of a tree on his Sabine farm[2]. His death took place in B.C. 8, three months after that of Maecenas, in singular fulfilment of his poetical prediction[3]; and the poet was buried with high pomp close by the grave of his friend. Such was the fitting close of this famous intimacy, which proved that gratitude can survive the bestowal of great favours. Horace and Maecenas demonstrated how a patron can confer and an artist receive the actual means of livelihood, without destroying the independence and equality of true friendship.

It will have been seen that Horace's life was after its first years not an eventful one, though singularly full of interest. He lived for thirty years in close intimacy with the men who were making history by establishing that Roman empire which remains the greatest political institution that the world has seen. To that intimacy he owes the deep knowledge of the world which has made him in all ages the favourite poet of statesmen like Talleyrand and Warren Hastings. It has been said of Spenser, and it might be said with even more truth of Virgil, that he is the poet's poet. Horace is pre-eminently

[1] Besides the Carmen Saeculare Horace has an ode to Apollo (C. iv. 6), which concludes with an address to his choir 'Virginum primae puerique claris Patribus orti.'

[2] Prope funeratus Arboris ictu.—C. iii. 8. 7; cf. C. ii. 13, where a whole ode commemorates the fact.

[3] C. ii. 17, especially the lines 9 sqq.:

Non ego perfidum
Dixi sacramentum : ibimus, ibimus,
Utcumque praecedes, supremum
Carpere iter comites parati.

the poet of those who do not care for poetry. He has really more affinity with an essayist like Montaigne, or even with a writer of maxims like La Rochefoucauld, than with Homer, Virgil, Dante, Shakspeare, Shelley and Tennyson ; a full half of his work, the Satires and Epistles, is not poetry at all, as he knew and said himself[1]. The Satires have not even the charm of harmonious verse which belongs for instance to Pope's Moral Essays. But whether they are poetry or not, they are admirable literature, and more than any other document of antiquity they make Rome of that day real to us. The Epodes, his earliest work in lyrical forms, are with one or two exceptions of comparatively little interest ; many of them are coarse and bitter personal attacks. The Odes, upon which Horace rests his claim to be a poet and not merely a good writer, occupy a position that is unique in literature. They are undoubtedly the best-known poetry in the world. If every copy of them were destroyed to-morrow, it would be easy to form for instance a committee of the House of Commons, which could restore from memory the entire text within a week. They have been drilled and flogged into numberless generations of schoolboys, and yet they have not lost their charm. Byron certainly was of a different opinion. 'Then farewell, Horace,' he writes :—

> Then farewell, Horace; whom I hated so,
> Not for your faults, but mine; it is a curse
> To understand, not feel, your lyric flow,
> To comprehend, but never love, your verse.

But nearly all teachers will agree that Horace is the one poet who keeps his freshness in the wear and tear of the class-room. It is worth while trying to analyse his singular charm.

Horace appeals to mankind as a poet and a moralist.

[1] His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et, quod prius ordine verbum est,
Posterius facias, praeponens ultima primis,
Non, ut si solvas 'Postquam Discordia tetra
Belli ferratos postes portasque refregit,'
Invenias etiam disiecti membra poetae.—S i. 4. 56.

Yet he is a poet without passion and a moralist without originality. The other Latin poets who wrote of love celebrate a single mistress; Catullus his Lesbia, Tibullus his Delia, Propertius Cynthia, and Ovid his Corinna. If we ask after Horace's lady-love, her name is Legion; Chloe, Glycera, Leuconoe, Lyce and Cinara. All these ladies are perfectly unreal to us. They may have existed, or the poems in their honour may be simply translations from the Greek. Lyce and Cinara are less shadowy than the rest, and many people have written sentimentally of Horace's devotion at least to the latter. But the most one can say about her is that a few allusions prove her to have been the least indefinite among the pleasant recollections of his youth. She cost him nothing[1]; not even the regret of seeing her grow elderly and unattractive, for the Fates were kind and cut her off in the fullness of her beauty[2].

Not only the most universal of passions, but those other feelings which most strongly move mankind are curiously lacking in Horace. Wifeless and childless, he is the clubman among poets, leading a detached and self-centred existence. Yet to certain emotions his nature was finely responsive. For Maecenas and for Virgil he had a friendship of no common warmth: and, as befitted the intimate of Augustus, he had a truly great sense of the greatness of Rome. These two themes, friendship and patriotism, inspire whatever is best in the Odes, apart from the mere charm of expression; they alone rouse in him that enthusiasm which gives him his claim to be in the highest sense of the word a poet. In any real poetry there must always exist behind the mere mastery of expression some *vis vivida*, some animating energy.

But the thing which has given Horace his place is not the matter but the form of his work. No great writer was ever less original than Horace; he is, indeed, in this typical

[1] Quem scis immunem Cinarae placuisse rapaci.—E. i. 14. 33.

[2] Sed Cinarae breves
Annos fata dederunt.—C. iv. 13. 22.

of the whole Latin literature, which subsisted on borrowings. Of his Odes it is pretty certain that many were mere translations from the Greek. Even in his Satires, the only distinctively Latin form of composition, he admits that he followed Lucilius; and Professor Tyrrell goes so far as to say, on the strength of certain fragments of the older poet which survive, that he merely modernized the poems as Dryden and Pope modernized Chaucer. But Dryden and Pope only superseded Chaucer for a few years, whereas Horace entirely replaced Lucilius: and it must be admitted in common fairness that the best thing in the Satires, his account of his relations with Maecenas and the envy it brought upon him in his every-day life, and the best things in the Odes, like his magnificent song of triumph over the defeat of Cleopatra, cannot possibly have been imitations. And many famous passages in his lyrics, which, having no particular reference, may possibly be translations, would probably be equally famous, even if an original existed.

Though old the thought and oft expressed,
'Tis his at last who says it best.

And Horace possesses a great deal of inalienable estate acquired in this title. It was the study of his life '*proprie communia dicere*,' to express moral truths or even truisms in such a way as to stamp them his own for ever. The method has its disadvantages. You may turn over Horace from cover to cover without meeting a thought which might not have occurred to any one; there are platitudes on almost every page; and the obscurity, which results from attempt at condensation, is, as he very well knew, his commonest fault[1]. Yet, in writing of this sort, it is the hits which count, not the misses; and Horace has become, what he would have certainly chosen to be, the most quotable and most quoted of writers. He is so *communis*, so impersonal, that everybody can sympathize with his utterance. His standpoint is almost everywhere the balanced attitude of middle age.

[1] Brevis esse laboro,
Obscurus fio.—A. P. 25.

As a moralist, he has been strangely commended, seeing that when he descends from generalities to give a particular recommendation it is frequently immoral. As a critic, he exercised for eighteen centuries almost unquestioned dictatorship. Critics like Boileau practically admitted no appeal from his judgement. Nowadays we hold other opinions, and incline to ask what Horace was about that he did not recognize the genius of Catullus and Lucretius. Yet his practical precepts, his insistence upon conscientious and finished workmanship, were no doubt of great value to his own age and are of permanent application. Literature under Augustus became the fashion, and Horace inculcated upon a 'mob of gentlemen who wrote with ease' the duty of polish, 'the labour of the file[1].' Many of his utterances were strained by critics who neglected his main recommendation to study the Greek models[2] and were content with the second-hand versions made by those Latins whom he criticized. For instance, because Horace declared that tragedy disdains to babble trivial verses, a hard and fast canon of style came into being which rejected from serious poetry all words that were not 'noble,' and would condemn the finest passage of Othello because Desdemona talks of her handkerchief. But it is difficult to discover any criticism in the Ars Poetica and Epistles which is not at least excellent sense; unless it be the famous recommendation that a poem should be kept nine years before it is given to the world[3]; as if a man capable of doing good work did not know when he had done it.

In his personal appearance Horace was short and fat[4]:

[1] Limae labor.—A. P. 291.

[2] Vos exemplaria Graeca
Nocturna versate manu, versate diurna.—A. P. 268.

[3] Si quid tamen olim
Scripseris, in Maeci descendat iudicis aures,
Et patris et nostras, *nonumque prematur in annum.*—A. P. 386.

[4] Ab imo
Ad summum totus moduli bipedalis.—S. ii. 3. 308.

Augustus said he was like 'a little pint pot[1].' His hair had been black[2], but was grizzled and receding from the temples when he wrote the Epistle to Maecenas. He suffered from sore eyes[3]. His temper was quick but not resentful[4]. He liked to sit huddled up with a book by the fire in winter and to lounge in the sun in summer[5]. He liked good wine and plenty of sleep[6]. In his youth he was ambitious of literary fame; but having acquired celebrity and a competence, he felt in himself no creative impulse or mission, such as urged Milton to write[7]. Dr. Johnson's is an instance of a not dissimilar temperament. Few personalities in literature are so well known to us, and few, if any, are more amiable.

[1] 'Vereri autem mihi videris ne maiores libelli tui sint quam ipse es. Sed, si statura deest, corpusculum non deest. Itaque licebit in sextariolo scribas; cum circuitus voluminis tui sit ὀγκωδέστατος sicut est ventriculi tui.' 'You seem to me afraid that your books might be bigger than yourself. But if height is lacking, you have bulk. So you may write in the compass of a pint pot; since the girth of your volume (the roll of parchment) is mighty capacious like that of your corporation.' Extract of letter from Augustus to Horace. Suet. *Vit. Horat.*

[2] Reddes nigros angusta fronte capillos.—E. I. 7. 26.

[3] Dormitum ego Virgiliusque;
Namque pila lippis inimicum et ludere crudis.—S. i. 5. 48.

[4] Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.—E. i. 20. 24.

[5] Ad mare descendet vates tuus et sibi parcet
Contractusque leget.—E. i. 7. 11.

[6] Vini somnique benignus.—S. ii. 3. 3.

[7] Quod non desit habentem
Quae poterunt unquam satis expurgare cicutae
Ni melius dormire putem quam scribere versus?—E. ii. 2. 52.

INTRODUCTION TO BOOK II

It is not easy to detect any general distinguishing character in this book of the Odes. As contrasted with the first, it is singularly deficient in metrical variety. Twelve out of its twenty poems are Alcaic; six of the remaining eight are Sapphic; and the book offers only four metres in all as against ten in the first, six in the third, and eight in the fourth (which has only fifteen poems). Like the third book it concludes with an 'envoy' in which the poet asserts his claim to immortality; but the ode of the third book is far more dignified and serious in tone. The opening ode, too, with its graver strain half deprecated, half apologized for, by the light conclusion, is in strong contrast with the great series of Alcaic exhortations to Rome and the Romans that commence the third book. Nevertheless, among these poems are some of Horace's very best and most characteristic lyrics, for instance the third and fourteenth odes; some of the most often quoted, notably the second, tenth and sixteenth, where he condenses familiar moral precepts into the easily remembered Sapphic stanza; and some of the most charming, like the address to Barine, or the invitations to old friends in the sixth and seventh. It is extraordinary how Horace has managed in these last to invest trifles with dignity and yet never sacrifice the lightness of his touch. The moral and intellectual standpoint is almost curiously consistent throughout them; it is the easy philosophy of a contented bachelor

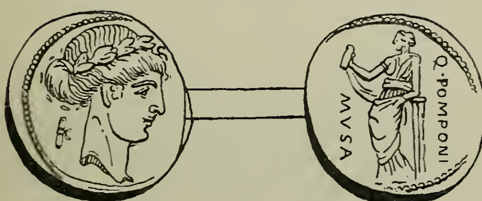
'Cuius octavum trepidavit aetas
Claudere lustrum.'

THE ODES OF HORACE.

BOOK II.

CARMEN I.

AD ASINIUM POLLIONEM.



Clio, Muse of History. From a coin of Q. Pomponius in the British Museum.

Motum ex Metello consule civicum
Bellique causas et vitia et modos
Ludumque Fortunae gravesque
Principum amicitias et arma
Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,
Tractas et incedis per ignes
Suppositos cineri doloso.
Paullum severae Musa tragoediae
Desit theatris: mox ubi publicas

Res ordinaris, grande munus
Cecropio repetes cothurno,
Insigne maestis praesidium reis
Et consulenti, Pollio, curiae;
Cui laurus aeternos honores
Dalmatico peperit triumpho.
Iam nunc minaci murmure cornuum
Perstringis aures, iam litui strepunt;
Iam fulgor armorum fugaces
Terret equos equitumque vultus.
Audire magnos iam videor duces
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Praeter atrocem animum Catonis.
Iuno et Deorum quisquis amicior
Afris inulta cesserat impotens
Tellure victorum nepotes
Rettulit inferias Iugurthae.
Quis non Latino sanguine pinguior
Campus sepulcris impia proelia
Testatur auditumque Medis
Hesperiae sonitum ruinae?
Qui gurges aut quae flumina lugubris
Ignara belli? quod mare Dauniae
Non decoloravere caedes?
Quae caret ora cruore nostro?
Sed ne relictis, Musa procax, iocis
Ceae retractes munera neniae:
Mecum Dionaeo sub antro
Quaere modos leviore plectro.

CARMEN II.

AD C. SALLUSTIUM CRISPUM.

Nullus argento color est avaris
Abdito terris, inimice lamnae
Crispe Sallusti, nisi temperato
Splendeat usu.
Vivet extento Proculeius aevo,
Notus in fratres animi paterni;
Illum aget penna metuente solvi
Fama superstes.
Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus iungas, et uterque Poenus
Serviat uni.
Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis et aquosus albo
Corpore languor.
Redditum Cyri solio Phraaten,
Dissidens plebi, numero beatorum
Eximit Virtus populumque falsis
Dedocet uti
Vocibus, regnum et diadema tutum
Deferens uni propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

CARMEN III.

AD DELLIUM.



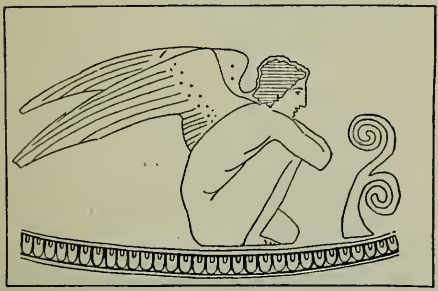
Sepulchral vase. Parting Scene. Elgin Collection, British Museum.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
  Ab insolenti temperatam
    Laetitia, moriture Delli,
Seu maestus omni tempore vixeris,
Seu te in remoto gramine per dies
  Festos reclinatum bearis
    Interiore nota Falerni.
Quo pinus ingens albaque populus
Umbram hospitalem consociare amant
  Ramis? Quid obliquo laborat
    Lympha fugax trepidare rivo?
Huc vina et unguenta et nimium breves
Flores amoenae ferre iube rosae,

Dum res et aetas et Sororum
Fila trium patiuntur atra.
Cedes coëmptis saltibus et domo
Villaque, flavus quam Tiberis lavit,
Cedes, et exstructis in altum
Divitiis potietur heres.
Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima
De gente sub divo moreris,
Victima nil miserantis Orci.
Omnes eodem cogimur, omnium
Versatur urna serius ocius
Sors exitura et nos in aeternum
Exsilium impositura cumbae.

CARMEN IV.

AD XANTHIAM PHOCEUM.



Crouching Figure of Eros. From a Lekythos in Vase Room, British Museum.

NE sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseis niveo colore
Movit Achillem;

Movit Aiacem Telamone natum
Forma captivae dominum Tecmessae;
Arsit Atrides medio in triumpho
Virgine rapta,
Barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
Tradidit fessis leviora tolli
Pergama Graiis.
Nescias an te generum beati
Phyllidis flavae decorent parentes:
Regium certe genus et Penates
Maeret iniquos.
Crede non illam tibi de scelesta
Plebe dilectam, neque sic fidelem,
Sic lucro aversam potuisse nasci
Matre pudenda.
Brachia et vultum teretesque suras
Integer laudo; fuge suspicari,
Cuius octavum trepidavit aetas
Claudere lustrum.

CARMEN V.

AD AMATOREM LALAGES.

Nondum subacta ferre iugum valet
Cervice, nondum munia comparis
Aequare, nec tauri ruentis
In Venerem tolerare pondus.
Circa virentes est animus tuae
Campos iuvencae, nunc fluviis gravem
Solantis aestum, nunc in udo
Ludere cum vitulis salicto

Praegestientis. Tolle cupidinem
Immitis uvae: iam tibi lividos
Distinguet Autumnus racemos
Purpureo varius colore.
Iam te sequetur: currit enim ferox
Aetas et illi, quos tibi dempserit,
Apponet annos; iam proterva
Fronte petet Lalage maritum:
Dilecta, quantum non Pholoë fugax,
Non Chloris albo sic umero nitens,
Ut pura nocturno renidet
Luna mari, Cnidiusve Gyges,
Quem si puellarum insereres choro,
Mire sagaces falleret hospites
Discrimen obscurum solutis
Crinibus ambiguoque vultu.



Female Figure playing with Astragali. Found in Villa Verospi, Rome.
British Museum.

CARMEN VI.

AD SEPTIMIUM.

Septimi, Gades aditure mecum et
Cantabrum indoctum iuga ferre nostra et
Barbaras Syrtes, ubi Maura semper
Aestuat unda;
Tibur Argeo positum colono
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque!
Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalanto.
Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt viridique certat
Baca Venafro.
Ver ubi longum tepidasque praebet
Iuppiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.
Ille te mecum locus et beatae
Postulant arces; ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

CARMEN VII.

AD POMPEIUM VARUM.

O saepe mecum tempus in ultimum
Deducte Bruto militiae duce,
  Quis te redonavit Quiritem
    Dis patriis Italoque caelo,
Pompei meorum prime sodalium?
Cum quo morantem saepe diem mero
  Fregi coronatus nitentes
    Malobathro Syrio capillos.
Tecum Philippos et celerem fugam
Sensi relicta non bene parmula,
  Cum fracta virtus et minaces
    Turpe solum tetigere mento.
Sed me per hostes Mercurius celer
Denso paventem sustulit aëre;
  Te rursus in bellum resorbens
    Unda fretis tulit aestuosis.
Ergo obligatam redde Iovi dapem
Longaque fessum militia latus
  Depone sub lauru mea nec
    Parce cadis tibi destinatis.
Oblivioso levia Massico
Ciboria exple, funde capacibus
  Unguenta de conchis. Quis udo
    Deproperare apio coronas
Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
  Bacchabor Edonis: recepto
    Dulce mihi furere est amico.

CARMEN VIII.

AD BARINEN.



From a Terra Cotta Figure in the Graeco-Roman Collection, British Museum.

Ulla si iuris tibi peierati
Poena, Barine, nocuisset unquam,
Dente si nigro fieres vel uno
    Turpior ungui,
Crederem. Sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo iuvenumque prodis
    Publica cura.
Expedit matris cineres opertos
Fallere et toto taciturna noctis
Signa cum caelo gelidaque Divos
    Morte carentes.

Ridet hoc, inquam, Venus ipsa, rident
Simplices Nymphae, ferus et Cupido
Semper ardentes acuens sagittas
Cote cruenta.
Adde, quod pubes tibi crescit omnis,
Servitus crescit nova; nec priores
Impiae tectum dominae relinquunt
Saepe minati.
Te suis matres metuunt iuvencis,
Te senes parci miseraeque nuper
Virgines nuptae, tua ne retardet
Aura maritos.

CARMEN IX.

AD C. VALGIUM.

Non semper imbres nubibus hispidos
Manant in agros aut mare Caspium
Vexant inaequales procellae
Usque, nec Armeniis in oris,
Amice Valgi, stat glacies iners
Menses per omnes aut Aquilonibus
Querceta Gargani laborant
Et foliis viduantur orni:
Tu semper urges flebilibus modis
Mysten ademptum, nec tibi Vespero
Surgente decedunt amores
Nec rapidum fugiente Solem.
At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
Annos, nec impubem parentes
Troïlon aut Phrygiae sorores

Flevere semper. Desine mollium
Tandem querellarum, et potius nova
  Cantemus Augusti tropaea
    Caesaris et rigidum Niphaten,
Medumque flumen gentibus additum
Victis minores volvere vertices,
  Intraque praescriptum Gelonos
    Exiguis equitare campis.

CARMEN X.

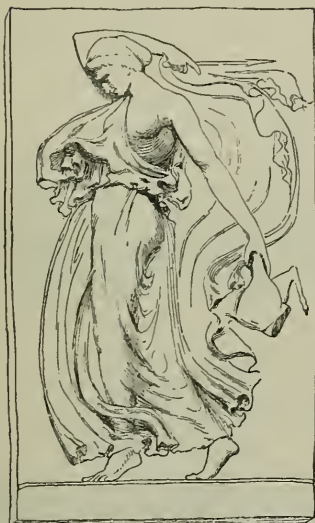
AD LICINIUM.

Rectius vives, Licini, neque altum
Semper urgendo neque, dum procellas
Cautus horrescis, nimium premendo
    Litus iniquum.
Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
    Sobrius aula.
Saepius ventis agitatur ingens
Pinus, et celsae graviore casu
Decidunt turres, feriuntque summos
    Fulgura montes.
Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
    Iuppiter, idem
Summovet. Non, si male nunc, et olim
Sic erit. Quondam cithara tacentem
Suscitat musam neque semper arcum
    Tendit Apollo.

Rebus angustis animosus atque
Fortis appare; sapienter idem
Contrahes vento nimium secundo
  Turgida vela.

CARMEN XI.

AD QUINTIUM.



Bacché Chimairophonos. From low relief in British Museum

QUID bellicosus Cantaber et Scythes,
Hirpine Quinti, cogitet, Hadria
  Divisus obiecto, remittas
    Quaerere nec trepides in usum

Poscentis aevi pauca. Fugit retro
Levis iuventas et decor, arida
Pellente lascivos amores
Canitie facilemque somnum.
Non semper idem floribus est honor
Vernis neque uno Luna rubens nitet
Vultu. Quid aeternis minorem
Consiliis animum fatigas?
Cur non sub alta vel platano vel hac
Pinu iacentes sic temere et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo
Potamus uncti? Dissipat Euius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte lympha?
Quis devium scortum eliciet domo
Lyden? Eburna, dic age, cum lyra
Maturet in comptum Lacaenae
More comas religata nodum.

CARMEN XII.

AD MAECENATEM.

Nolis longa ferae bella Numantiae
Nec dirum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
Aptari citharae modis,
Nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris iuvenes, unde periculum
Fulgens contremuit domus

Saturni veteris; tuque pedestribus
Dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
Regum colla minacium.
Me dulces dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos et bene mutuis
Fidum pectus amoribus;
Quam nec ferre pedem dedecuit choris
Nec certare ioco nec dare brachia
Ludentem nitidis virginibus sacro
Dianae celebris die.
Num tu, quae tenuit dives Achaemenes,
Aut pinguis Phrygiae Mygdonias opes
Permutare velis crine Licymniae,
Plenas aut Arabum domos?—
Dum flagrantia detorquet ad oscula
Cervicem aut facili saevitia negat,
Quae poscente magis gaudeat eripi,
Interdum rapere occupet.

CARMEN XIII.

IN ARBOREM, CUIUS CASU IN AGRO SABINO PAENE OPPRESSUS EST.

Ille et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem opprobriumque pagi;
Illum et parentis crediderim sui
Fregisse cervicem et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colcha

Et quidquid usquam concipitur nefas
Tractavit, agro qui statuit meo
Te, triste lignum, te caducum
In domini caput immerentis.
Quid quisque vitet, nunquam homini satis
Cautum est in horas: navita Bosporum
Poenus perhorrescit neque ultra
Caeca timet aliunde fata,
Miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
Robur; sed improvisa leti
Vis rapuit rapietque gentes.
Quam paene furvae regna Proserpinae
Et iudicantem vidimus Aeacum,
Sedesque discretas piorum, et
Aeoliis fidibus querentem
Sappho puellis de popularibus,
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli!
Utrumque sacro digna silentio
Mirantur umbrae dicere; sed magis
Pugnas et exactos tyrannos
Densum umeris bibit aure vulgus.
Quid mirum, ubi illis carminibus stupens
Demittit atras belua centiceps
Aures et intorti capillis
Eumenidum recreantur angues?
Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono;
Nec curat Orion leones
Aut timidos agitare lyncas.

CARMEN XIV.

AD POSTUMUM.



Jupiter, as ruler both of the celestial and infernal worlds. Rome.
From a marble in the British Museum.

EHEU fugaces, Postume, Postume,
Labuntur anni nec pietas moram
  Rugis et instanti senectae
    Afferet indomitaeque morti;
Non, si trecenis, quotquot eunt dies,
Amice, places illacrimabilem
  Plutona tauris, qui ter amplum
    Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.
Frustra cruento Marte carebimus
Fractisque rauci fluctibus Hadriae,
Frustra per autumnos nocentem
Corporibus metuemus Austrum:
Visendus ater flumine languido
Cocytos errans et Danai genus
Infame damnatusque longi
Sisyphus Aeolides laboris.
Linquenda tellus et domus et placens
Uxor, neque harum, quas colis, arborum
Te praeter invisas cupressos
Ulla brevem dominum sequetur.
Absumet heres Caecuba dignior
Servata centum clavibus et mero
Tinget pavimentum superbo,
Pontificum potiore cenis.

CARMEN XV.

IN SUI SAECULI LUXURIAM.

Iam pauca aratro iugera regiae
Moles relinquent, undique latius
Extenta visentur Lucrino
Stagna lacu platanusque caelebs
Evincet ulmos. Tum violaria et
Myrtus et omnis copia narium
Spargent olivetis odorem
Fertilibus domino priori;

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Praescriptum et intonsi Catonis
Auspiciis veterumque norma.
Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton;
Nec fortuitum spernere caespitem
Leges sinebant, oppida publico
Sumptu iubentes et Deorum
Templa novo decorare saxo.

CARMEN XVI.

AD POMPEIUM GROSPHUM.

Otium Divos rogat in patenti
Prensus Aegaeo, simul atra nubes
Condidit Lunam neque certa fulgent
Sidera nautis;
Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura ve-
nale neque auro.
Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis et curas laqueata circum
Tecta volantes.
Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum,
Nec leves somnos timor aut cupido
Sordidus aufert.

Quid brevi fortes iaculamur aevo
Multa? quid terras alio calentes
Sole mutamus? Patriae quis exsul
    Se quoque fugit?
Scandit aeratas vitiosa naves
Cura nec turmas equitum relinquit,
Ocior cervis et agente nimbos
    Ocior Euro.
Laetus in praesens animus, quod ultra est,
Oderit curare et amara lento
Temperet risu. Nihil est ab omni
    Parte beatum.
Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus,
Et mihi forsan, tibi quod negarit,
    Porriget hora.
Te greges centum Siculaeque circum
Mugiunt vaccae, tibi tollit hinnitum
Apta quadrigis equa, te bis Afro
    Murice tinctae
Vestiunt lanae: mihi parva rura et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
    Spernere vulgus.

CARMEN XVII.

AD MAECENATEM.



Pan. From a coin of Arcadia in the British Museum.

Cur me querellis exanimas tuis?
Nec Dis amicum est nec mihi te prius
Obire, Maecenas, mearum
Grande decus columenque rerum.
Ah te meae si partem animae rapit
Maturior vis, quid moror altera,
Nec carus aeque nec superstes
Integer? Ille dies utramque
Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcunque praecedes, supremum
Carpere iter comites parati.
Me nec Chimaerae spiritus igneae,
Nec si resurgat centimanus Gyas,
Divellet unquam: sic potenti
Iustitiae placitumque Parcis.

Seu Libra seu me Scorpios adspicit
Formidolosus, pars violentior
  Natalis horae, seu tyrannus
    Hesperiae Capricornus undae,
Utrumque nostrum incredibili modo
Consentit astrum. Te Iovis impio
  Tutela Saturno refulgens
    Eripuit volucrisque Fati
Tardavit alas, cum populus frequens
Laetum theatris ter crepuit sonum:
  Me truncus illapsus cerebro
    Sustulerat, nisi Faunus ictum
Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
  Aedemque votivam memento:
    Nos humilem feriemus agnam.

CARMEN XVIII.

DE CONTINENTIA QUA PAUPERTATEM SUAM DIVITIIS PRAEFERT.

Non ebur neque aureum
  Mea renidet in domo lacunar,
Non trabes Hymettiae
  Premunt columnas ultima recisas
Africa, neque Attali
  Ignotus heres regiam occupavi,
Nec Laconicas mihi
  Trahunt honestae purpuras clientae.
At fides et ingeni
  Benigna vena est, pauperemque dives
Me petit: nihil supra
  Deos lacesso, nec potentem amicum

Largiora flagito,
  Satis beatus unicis Sabinis.
Truditur dies die,
  Novaeque pergunt interire Lunae.
Tu secanda marmora
  Locas sub ipsum funus, et sepulcri
Immemor struis domos
  Marisque Baiis obstrepentis urges
Summovere litora,
  Parum locuples continente ripa.
Quid, quod usque proximos
  Revellis agri terminos et ultra
Limites clientium
  Salis avarus? Pellitur paternos
In sinu ferens Deos
  Et uxor et vir sordidosque natos.
Nulla certior tamen
  Rapacis Orci fine destinata
Aula divitem manet
  Herum. Quid ultra tendis? Aequa tellus
Pauperi recluditur
  Regumque pueris, nec satelles Orci
Callidum Promethea
  Revexit auro captus. Hic superbum
Tantalum atque Tantali
  Genus coërcet; hic levare functum
Pauperem laboribus
  Vocatus atque non vocatus audit.

CARMEN XIX.

AD LIBERUM PATREM.



Head of Satyr. From a marble in the British Museum.

Bacchum in remotis carmina rupibus
Vidi docentem, credite posteri,
Nymphasque discentes et aures
Capripedum Satyrorum acutas.
Euoe, recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Laetatur. Euoe, parce Liber,
Parce, gravi metuende thyrso.
Fas pervicaces est mihi Thyiadas
Vinique fontem, lactis et uberes
Cantare rivos atque truncis
Lapsa cavis iterare mella,
Fas et beatae coniugis additum
Stellis honorem, tectaque Penthei
Disiecta non leni ruina,
Thracis et exitium Lycurgi.

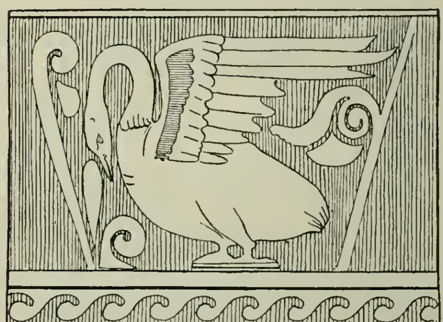
Tu flectis amnes, tu mare barbarum,
Tu separatis uvidus in iugis
  Nodo coërces viperino
    Bistonidum sine fraude crines:
Tu, cum parentis regna per arduum
Cohors Gigantum scanderet impia,
  Rhoetum retorsisti leonis
    Unguibus horribilique mala;
Quamquam choreis aptior et iocis
Ludoque dictus non sat idoneus
  Pugnae ferebaris: sed idem
    Pacis eras mediusque belli.
Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
  Caudam et recedentis trilingui
    Ore pedes tetigitque crura.

CARMEN XX.

AD MAECENATEM.

Non usitata nec tenui ferar
Penna biformis per liquidum aethera
  Vates, neque in terris morabor
    Longius invidiaque maior
Urbes relinquam. Non ego pauperum
Sanguis parentum, non ego, quem vocas,
  Dilecte, Maecenas, obibo,
    Nec Stygia cohibebor unda.
Iam iam residunt cruribus asperae
Pelles et album mutor in alitem
  Superne, nascunturque leves
    Per digitos umerosque plumae.

Iam Daedaleo ocior Icaro
Visam gementis litora Bospori,
  Syrtesque Gaetulas canorus
    Ales Hyperboreosque campos.
Me Colchus et qui dissimulat metum
Marsae cohortis Dacus et ultimi
  Noscent Geloni, me peritus
    Discet Iber Rhodanique potor.
Absint inani funere neniae
Luctusque turpes et querimoniae;
  Compesce clamorem ac sepulcri
    Mitte supervacuos honores.



Swan, from a Lekanè in Vase Room, British Museum.

NOTES

CARMEN I.

C. Asinius Pollio was a very remarkable and typical figure of his age, so distinguished by the versatility of its leading men. He was statesman, soldier, poet, orator, and historian; but it is the gratitude of Virgil and the admiration of Horace which keep his name alive. He was born in 76 B.C., and was therefore twenty-seven when the war between Caesar and Pompey broke out. Siding with Caesar, he fought through all his campaigns, and at the time of his chief's assassination was in Further Spain prosecuting the war against Sextus Pompeius. When Antony, Lepidus, and Octavian formed the Triumvirate in 43, he joined them, and was put in charge of Transpadane Gaul. It was his task to settle the veterans in this province, and among the lands allotted was Virgil's farm at Mantua. Pollio's love of literature induced him to protect the poet, and it may have been he who introduced Virgil to Maecenas. In 40 B.C. he was consul, and Virgil addressed to him the magnificent fourth eclogue with its promise of a coming Prince of Peace. In 39 he conducted a campaign against the Parthini in Illyria and took the Dalmatian town of Salonae; the senate granted him the triumph to which Horace alludes. After this he retired into private life, though continuing to speak in the senate and the law courts (l. 14), where his reputation stood high for eloquence. He founded the first public library at Rome. He wrote tragedies, to which Horace alludes in this ode and in S. i. 10. 43:

'Pollio regum
Facta canit pede ter percusso.'

The work which Horace mentions in this ode as occupying his friend was a history of the Civil Wars, now lost. Pollio was a celebrated critic, and his censure of Livy's *Patavinitas* is notorious.

ll. 1–8. The main verb is **tractas** (l. 7), which governs the accusatives in the first five lines. l. 6 is in apposition to these objects.

Translate: 'The civil turmoil which began from Metellus' consulship, the causes of the war, its faults, its phases, the play of fortune, and the fateful leagues of leaders, and the swords besmeared with blood not yet atoned for—these are your theme—a task of

perilous hazard—and your progress is over flames that lurk beneath treacherous cinders.'

l. 1. **ex Metello consule.** Metellus and Afranius were consuls in 60 B.C. when Caesar, Pompey and Crassus formed that league which was nicknamed (not officially styled) the Triumvirate. They, and the later Triumvirs, are the *principes* referred to. *Princeps* means chief among equals; it does not convey distinction of rank.

l. 3. **Ludumque Fortunae.** Cf. C. iii. 29. 49:

> 'Fortuna saevo laeta negotio et
> Ludum insolentem ludere pertinax.'

l. 6. **Periculosae.** The anacrusis though commonly short in Horace's Greek models is rarely so in his verse—eighteen times only in the first two lines of the stanza, ten times in the third. He never shortens this syllable in the numerous Alcaic odes of Book IV, which represents his latest manner.

ll. 7, 8. Horace means: Though it is peace now, the passions of the Civil Wars are still living. You are like a man walking on ashes which he takes to be burnt out; but fire is burning underneath them.

ll. 9–12. Pollio had ceased to write tragedies while occupied with his history.

ll. 10–14. 'Presently, when you have set out in their order public events, you will return with Attic buskin to your high vocation, O Pollio, you that are a tower of strength to those who tremble at the judgement bar and to the senate in debate.'

l. 12. **Cecropio . . . cothurno.** The *cothurnus* was the high-heeled boot worn by tragic actors, comic actors wearing the *soccus* or low slipper; cf. Milton's phrase in *Il Penseroso*:

> 'Or what, though rare, of later age
> Ennobled hath the *buskined* stage.'

So Virgil in Ecl. viii. 10, addressing Pollio, writes:

> 'Sola Sophocleo tua carmina digna cothurno.'

Cecropio. Cecrops was the legendary king of Attica, and *Cecropidae* is often used for Athenians. All Roman plays were imitations, if not absolutely translations, of the Attic drama.

l. 13. **reis.** Any defendant was a *reus*, whether in civil or criminal actions.

l. 16. **Dalmatico . . . triumpho**: see note on Pollio, above.

ll. 17–24. Already, says Horace, your history brings to mind sights and memories of the Civil War as if they were present.

l. 18. **Perstringis aures,** 'you deafen our ears.' *Perstringere* means 'to graze'; so Virg. Aen. x. 344, *femur perstrinxit Achatae.* Hence, to take the edge off a thing, *aciem gladii perstringere*; hence, to take the keenness off a sense, to dull. *Praestringo* is used in the same way.

l. 19. **fugaces**: as predic. 'scares them into flight.'

ll. 21, 22. 'Already I seem to hear of great leaders stained with no dishonourable dust.' Cf. for the elliptic construction of **audire duces** 'Scriberis Vario fortis et hostium Victor,' C. i. 6. 1. Some have taken **audire duces** literally, 'to hear the chiefs haranguing.' This, however, does not fit, except by zeugma, with **cuncta terrarum subacta**. Wickham notes that **audire** may have a special fitness, as Pollio is said to have introduced the practice of recitation at Rome.

l. 24. **Praeter atrocem animum Catonis**: cf. C. i. 12. 35, *Catonis Nobile letum*. M. Porcius Cato was in command of Utica in Africa when Caesar defeated the Pompeian army at Thapsus. He saw the uselessness of continuing the struggle, and sooner than acquiesce in a despotism killed himself with great deliberation. His lofty moral character gave weight to the act, and he became the great example for those suicides which grew so common among politicians at Rome. The spirit, these reasoners held, could never be subdued, since man had always a means of liberty in death. Addison wrote a tragedy of *Cato* which had in its day a great success and contained a famous soliloquy debating the question of a voluntary death. This Cato was a descendant of the Censor; cf. 15. 11.

l. 25. **Juno** was accounted the special patroness of Africa where Rome had crushed first Carthage, then Jugurtha, King of Numidia. Now, says Horace, Juno is avenged, for Romans butcher one another at Thapsus in Africa.

Translate: 'Juno and whatsoever god more friendly to the Africans had withdrawn impotently from the strife, leaving the land unavenged, now brought the grandsons of the victors as offerings to the shade of Jugurtha.'

ll. 26, 27. **inulta . . . tellure** is best taken as abl. absol.

ll. 29–32. 'What plain is there that does not now, fattened with Latin blood, testify by its tombs to our unnatural strife and to the crash of Hesperia's overthrow resounding to the Medes?'

l. 30. **impia**: *Pietas* means 'duty' or 'natural affection.' So *impius* constantly is 'unnatural' or 'disloyal.'

l. 31. **Medis**: dative of the agent, common (*in poetry only*) after a past participle passive. *Medi* here, as commonly, stand for the Parthians, who had inflicted on Rome at Carrhae, in 53 B.C., a terrible defeat, and the Civil Wars had prevented its being avenged. Compare for the whole passage Virg. G. i. 489. The gods are wroth with Rome he says:

> '*Ergo* inter sese paribus concurrere telis
> Romanas acies iterum videre Philippi;
> Nec fuit indignum superis, bis sanguine nostro
> Emathiam et latos Haemi pinguescere campos.'

l. 32. **Hesperia**: a poetic name for Italy, 'the land of the West.'

l. 33. 'What sea have Daunian slaughters not incarnadined?'

Daunus, Iapyx and Peucetius, the three sons of Lycaon, settled in Apulia. Horace here uses 'Daunian' (properly 'Apulian') as meaning Italian; so *Marsae* in 20. 18.

ll. 37–40. 'But, forward Muse, lest you leave merriment and handle afresh themes of the Cean dirge, with me beneath Dione's grotto seek strains for a lighter quill.' For the sentiment compare C. iv. 15 and i. 6. For construction of **ne . . . retractes** cf. C. i. 33. 1, *Albi ne doleas*, and C. iv. 9. 1, *Ne forte credas*. 'It is not a direct prohibition but the negative purpose of the coming recital.'—Wickham.

l 38. **Ceae . . . neniae.** Simonides, the elegiac poet who wrote the dirges for those slain in the Persian Wars, was a native of Ceos, an island of the Aegean. He was the uncle of Bacchylides whose poems have been recently discovered. **Munera** as *munus* in l. 11.

l. 39. **Dionaeo** Dione, daughter of Oceanus, bore Aphrodite to Zeus. So *Dionaeus* is used of anything belonging to the Goddess of Love.

l. 40. **plectro.** The πλῆκτρον was the ivory instrument with which the player struck the lyre strings. Cp. C. iv. 2. 33, 'Concines maiore poeta plectro.'

CARMEN II.

C. Sallustius Crispus the historian was a member of Caesar's party, and as governor of Numidia acquired great wealth, it is said, by oppression. This was inherited by his namesake and grand-nephew who became influential with Augustus. This ode must plainly be addressed to the younger man, as it deprecates a covetous spirit.

ll. 1–4. The words **nisi . . . usu** must be taken as explanatory of **inimice lamnae.** *Lamna* or *lamina* means a thin plate of anything: here, of the precious metals.

Translate: 'Silver is colourless when hidden in the miser earth, O Sallust, who hatest the metal, unless it shines with moderate use.'

The notion is, that money only has attractions when rightly used, just as silver has no brilliancy while it is in the mine.

l. 5. Proculeius, a Roman knight, is said to have divided his property with his brothers or cousins, who had lost theirs in the Civil War. He was brother to Terentia, wife of Maecenas; hence, possibly, this conspicuous mention of him.

extento . . . aevo, 'with a prolonged existence'; i.e. the life of fame.

l. 6. **Notus in fratres animi paterni**, 'known for his paternal spirit towards his brothers' (or cousins—*frater* means either). For

the gen. **animi**, which is imitated from the Greek genitive of relation, cf. *nota artium gratarum facies*, C. iv. 13. 21. *Notus ob* or *propter* is awkward in verse.

l. 7. 'Him Fame, outliving him, shall bear on pinions that do not fail.'

metuente solvi. A common euphemism for *quae numquam solvitur*; cf. 'Arctos Oceani metuentes aequore tingui,' Virg. G. i. 246. In **solvi** there is an allusion to the waxen wings of Icarus which melted when he soared too near the sun. Cf.

> 'Pindarum quisquis studet aemulari,
> Iule, ceratis ope Daedalea
> Nititur pennis.'—C. iv. 2. 1.

l. 9. The order is '**Regnes** (you would rule) **latius, domando avidum spiritum, quam si iungas Libyam remotis Gadibus, et si uterque Poenus** (*tibi*) **uni serviat.**'

regnes. Horace is thinking of the Stoic paradox that the wise man alone is king because he alone (by limiting his desires) has all that he wants. Horace states the same view (with an ironical touch) in Epp. i. 1. 106:

> 'Sapiens uno minor est Iove, dives,
> Liber, honoratus, pulcher, rex denique regum;
> Praecipue sanus, nisi cum pituita molesta est.'

Cf. also S. i. 3. 124.

l. 11. **Gades** is Cadiz. **uterque Poenus**, the Carthaginians both of Old Carthage and New (Cartagena). The whole means 'than if you were king of both Africa and Spain.' Cf.

> 'Quam si Mygdoniis regnum Alyattei
> Campis continuem.'—C. iii. 16. 41.

l. 13. **indulgens sibi** here = *indulgendo sibi.* 'The dropsy grows by self-indulgence.'

l. 14. **nec sitim pellit** understand (from **hydrops**) 'the sufferer'; 'the actions of the sick man being attributed to his malady.'—Wickham.

The metaphor is reproduced Ov. Fast. i. 215.

ll. 14, 15. **nisi . . . fugerit**, 'unless the cause shall have been banished.' *Fugio* is used here like the Greek φεύγειν, which means 'to be in exile.'

ll. 15, 16. **aquosus . . . languor**, 'watery slackness.' The proper Latin for dropsy is *aqua intercus*, not *hydrops*.

ll. 17–24. The uses of the present participle in these stanzas, certainly that of **deferens**, are more like Greek than Latin.

Translate: 'Virtue, dissenting from the crowd, excepts from the number of the fortunate Phraates restored to the throne of Cyrus, and unteaches our nation its use of false terms, by proffering sovereignty, and a well assured crown with the bay for a perpetual

possession, to him, and to him alone, who views huge treasure heaps without one backward glance.'

l. 17. Phraates IV was expelled from the kingdom of Parthia for his cruelty, but was restored by the Scythians. Horace here explicitly identifies the Parthian kingdom with the old Persian Empire. In the East, till Rome subdued it, there was always a great king, βασιλεύς, but the power passed not only from dynasty to dynasty but from nation to nation.

l. 18. **beatorum**: this line can only scan by elision of the final syllable before the vowel at the beginning of **eximit**. This license, common in Greek lyric verse, is rare in Latin.

ll. 21, 22. **tutum, propriam,** to be taken as predicates as above.

CARMEN III.

Dellius sided first with Antony, under whom he served in Parthia, and wrote a history of the war. He deserted to Augustus before Actium.

This ode is one of the finest expressions of Horace's philosophy, which sums itself in the phrase *Carpe diem*. The sentiments are absolutely commonplace, but it requires an effort to realize the fact, such is the splendour and the dignity of the language.

l. 2. 'Likewise tempered from overweening joy.'

l. 4. **moriture**: the position of the word makes it so emphatic that it is equivalent to *quoniam tibi moriendum erit*. Cf. C. i. 28. 4:

> 'Nec quidquam tibi prodest
> . . . . . .
> Percurrisse polum *morituro*.'

l. 6. 'Or whether on some secluded lawn reclined, you shall have comforted your soul throughout the length of holidays with Falernian of the inner brand.'

ll. 6, 7. **per dies festos**, perh. 'on each holiday.' Cf. C. iii. 22. 6, *per exactos annos*, 'every year that passed me.'

Wine, after standing some time in the cask (*cadus*) was racked off (*diffusum*) into jars (*amphorae, testae*). The jar was inscribed with the mark (*nota*) of the year, that is, with the names of the consuls; the jar was corked and sealed, and then put into an upper loft exposed to the smoke of the hearth. The wine stored furthest in would naturally be the oldest, hence 'interiore nota.' Cf. C. iii. 8. 9:

> 'Hic dies anno redeunte festus
> Corticem adstrictum pice dimovebit
> Amphorae fumum bibere institutae
> Consule Tullo.'

l. 9. **Quo**, 'to what end'; cf. the elliptic phrase 'Quo mihi fortunam si non conceditur uti?'—Epp. i. 5. 12.

alba populus, the white underside of the leaves shows in a breeze.

l. 11. 'Why does the fleeting stream busy itself to bicker down its curving course?' Cf. 'Per pronum trepidat cum murmure rivum,' Epp. i. 10. 21.

l. 15. 'While estate and age and the black threads of the three Sisters allow it.' The Sisters are the Fates.

l. 17. 'You shall depart from the parks that you bought up.' There is an ironic touch in **coemptis**, 'bought up wholesale.'

ll. 17, 18. **domo villaque**, 'town and country house.'

l. 18. **lavit**. Horace uses both forms of this verb, *lavere* and *lavare*.

ll. 21–24. This stanza is a good deal condensed. **Nil interest divesne** (*sub divo moreris*) **prisco natus ab Inacho, an pauper et infima de gente sub divo moreris**, (*cum sis*) **victima nil miserantis Orci.**

Translate: 'Be you rich and descended from ancient Inachus, you that tarry here beneath the sky, or be you poor and sprung from the lowest stock, it matters nothing, since you are a victim of Orcus who gives no reprieve.'

Inachus, the first king of Argos, is chosen as a definite example to stand for any ancient and illustrious source of descent.

Orcus, like Hades, means either the god of the dead or the place where the dead dwell.

ll. 25–28. 'To one bourne all of us are driven, the lot of each and every one tosses in the urn, sooner or later to leap out and embark us in the boat bound for the exile of eternity.'

The urn is the ballot urn of Fate, whence names are drawn for death; the boat is Charon's. Cf. C. iii. 1. 14:

'Aequa lege Necessitas
Sortitur insignes et imos;
Omne capax movet urna nomen.'

l. 25. **cogimur**. Cf. C. i. 24. 18:

'Nigro compulerit Mercurius gregi.'

l. 28. **cumbae**: dat. after **impositura**.

CARMEN IV.

A charming piece of irony. Xanthias is in love with a slave girl, who would probably belong to some tribe with whom Rome had warred. Be sure, says Horace, she is a princess in her own right, like the loves of Ajax or Achilles. Such virtue must have a distinguished origin.

l. 1. 'Never blush to love a handmaiden, Phocian Xanthias.' For the construction of the datives **tibi** and **pudori**, cf. 'Exitio est avidum mare nautis,' C. i. 28. 18.

l. 4. **Movit**, 'touched.'

l. 5. **Aiacem Telamone natum.** The other Ajax was Ajax Oïleus.

ll. 5, 6. 'Captive Tecmessa's beauty touched her captor Ajax, son of Telamon.' Tecmessa, daughter of the Phrygian king Taleutas, was captured by the Greeks in a raid and given to Ajax. She was mother of his son Eurysaces. See Soph. *Ajax*.

l. 7. **Atrides** is Agamemnon, who made Cassandra, daughter of Priam, his paramour, when Troy was captured.

ll. 7, 8. **Arsit . . . Virgine rapta**, 'burned for the ravished maiden.' Cf. *quo calet iuventus*, C. i. 4. 19.

ll. 9–12. 'After the heathen squadrons fell when the Thessalian conquered, and Hector's taking off consigned to the weary Greeks Troy easier to be undone.'

l. 10. **Thessalo**, Achilles of Phthia.

l. 11. **tolli**: lit. 'to be lifted up,' hence 'to be flung away'; **leviora tolli**, 'a lighter burden to lift,' would seem to be the idea.

l. 13. 'You could not tell but that your yellow-haired Phyllis's rich parents may be an honour to their son-in-law.'

l. 15. **Regium . . . genus**, acc. after **Maeret**.

l. 17. 'Be sure she is no love sprung from the rascal rabble.'

ll. 22–24. **Integer laudo**, 'I praise, heart-whole: never suspect one whose age has bustled along to close its eighth lustre' The meaning is, that he has come all too soon to 'forty year.' Cp. Thackeray's ballad, 'Wait till you come to forty year.'

The *lustrum* was the service of purification performed once in every five years by the newly-appointed censors; so the word came to mean a period of five years. Horace was born 65 B. C.; this ode must have been written, therefore, shortly before 25 B. C.

l. 23. **trepidavit**: see on 3. 11 supr., *trepidare*, used of running water; so *currit aetas*, infr. 5. 13.

CARMEN V.

An ode to a lover bidding him wait till the girl he loves grows to womanhood.

ll. 5–8. The girl is compared to a young heifer sporting in the fields.

ll. 9–12. A fine descriptive touch. Horace does not shrink from the word *lividos*, which exactly hits the colour of unripened grapes.

Translate: 'Away with longings for the unmellowed grape; presently shall Autumn fleck the livid clusters with varying touches of his purple dye.'

l. 10. **immitis uvae**, ὄμφαξ, the word used for 'sour grapes' in the fable of Aesop.

l. 12. **varius** is predic. almost = *varians*. Possibly however one should see in it a mere epithet of autumn. Compare Shakespeare, Sonnet xcviii—

> 'From you have I been absent in the spring,
> When *proud-pied* April, dressed in all his trim,
> Hath put a spirit of youth in everything.'

l. 13. 'Presently she will court you; for the age of wildness runs its course.'

ferox: cf. *farouche* in French; it describes the rudeness of shy people.

l. 14. **et illi**, sqq., 'and will add to her the years of which it shall have robbed you.'

Aetas is the subj. (dropping the idea of the adj. *ferox*). 'Every year that takes us towards our prime is gain; each that takes us from it is loss.' Hence **dempserit—Apponet**, 'your loss is her gain.' It is an ingenious conceit.

l. 17–20. **Dilecta quantum non** (*fuit dilecta*) **Pholoe**, (*quantum*) **Non Chloris . . . Cnidiusve Gyges.**

l. 19. **pura**, 'cloudless.' Cf. C. i. 34. 7 *per purum*.

l. 21. A hard stanza.

Translate: 'Who, if you set him in a choir of girls, would strangely cheat discerning guests with the bewildering riddle of his loosened locks and sexless countenance.'

l. 23. **Discrimen obscurum**, 'the distinction hard to make out,' is the subject to **falleret**, and **solutis Crinibus ambiguoque vultu** is the ablative of the instrument.

CARMEN VI.

Septimius is mentioned again in Epp. i. 9. 1, where Horace writes for him, to Tiberius, then in Asia, one of the most charming letters of introduction ever composed. There is the genuine accent of friendship both in this ode and in the line which concludes the epistle: 'Scribe tui gregis hunc et fortem crede bonumque.'

It would seem from the language of this ode that it was written before 34 B.C. when Horace got his Sabine farm. Wickham, however, compares Epp. i. 7. 45, where he again (and in a letter to Maecenas) declares that he would rather live at Tibur or Tarentum than at Rome. The Sabine home would have been a chilly residence in winter.

ll. 1–4. This stanza is imitated from Catullus xi.

l. 1. **aditure** may mean 'who with me would go to Gades'; or it may mean 'who with me meant to go to Gades' after the rout of Philippi when the remnants of Pompey's party fled to Spain; i. e. it = either *O tu qui aditurus es*, or *O tu qui aditurus eras.*

l. 2. **Cantabrum**, a warlike tribe in N. Spain. Rome had been at war with them off and on for at least a century.

l. 3. **Syrtes**, quicksands on the N. of Africa.

l. 5. **Tibur**, now Tivoli, situated on the Anio at its falls. It is said to have been founded by Tiburtus, son of Catilus, who emigrated from Greece with Evander; hence **Argeo positum colono.** It was a very favourite place of resort for all Romans, and especially Horace—the Richmond of Rome.

Argeo . . . colono is the dative of the agent, cf. on 1. 31 supr. and infr. 12.

l. 6. **Sit . . . utinam**: the present subjunctive, as it expresses a wish in the reference to future time.

ll. 7, 8. 'Be it the end for me weary of land-travel and seafaring and campaigns.'

l. 10. **pellitis ovibus Galaesi flumen**: the Galaesus was a river near Tarentum, and the sheep of its pasture, 'the coated sheep of Galaesus,' had such valuable fleeces that they were enclosed in skin coverings, as lapdogs are in coats, to protect the wool.

l. 11. **regnata . . . Laconi . . . Phalanto**: again dative of agent. Phalanthus, a Spartan, founded Tarentum about 708 B.C.

l. 14. **ridet**: the second syllable is lengthened, the stress falls on it in the dactyl; it is *syllaba in arsi*, i. e. having the up beat on it.

ll. 14, 15. **ubi non Hymetto Mella decedunt**: *comparatio compendiaria* (or condensed expression) for *ubi mella non decedunt mellibus Hymetti.* Hymettus was a mountain in Attica famous for the honey of its bees.

ll. 15, 16. **viridique certat Baca Venafro**, 'where the olive berry rivals green Venafrum.' Venafrum, a famous olive district in Campania. Cf. 'Pressa Venafranae quod baca remisit olivae,' S. ii. 4. 69.

l. 18. **et amicus Aulon, &c.** Aulon (αὐλών), lit. the Funnel, was a sheltered valley near Tarentum, 'and where Aulon, dear to fertile Bacchus, little envies the Falernian grapes.' Falernian was the most famous Italian vintage.

ll. 21, 22. **beatae . . . arces**, 'that happy citadel'—a fortress against care.

l. 22. **calentem**, before the ashes were extinguished by the final libation of wine.

CARMEN VII.

To Pompeius Varus, a fellow soldier in the army of Brutus who had continued to fight after the defeat at Philippi, but had now leave to return in the general amnesty. This poem also is a very touching expression of friendship. See Introduction, p. 11, for Horace's part at Philippi.

l. 1. Translate : 'O thou that with me wert often brought to a desperate hour.'

ultimus, like *novissimus* or *extremus*, often means 'desperate,' as we say 'in the last extremity.' **tempus**, like *καιρός*, is 'crisis.'

l. 3. **redonavit** : this verb occurs twice in Horace and in no other writer. Cf. C. iii. 3. 30:

'Protinus et graves
Iras et invisum nepotem,
Troica quem peperit sacerdos,
Marti *redonabo*.'

In both places it has a sense allied to *condonare*, 'give and forgive.'

Quiritem, a citizen of Rome ; either 'with full civic rights,' not *capitis minor* (an outlaw), or 'a civilian.' Julius Caesar, in addressing the tenth legion when it mutinied, spoke the single word *Quirites*, which implied that they were disbanded.

l. 5. **Pompei**, a dissyllable.

ll. 6-8. 'With whom I often broke day's tediousness with wine, wearing a garland on my locks that glistened with Syrian ointment.'

l. 8. **Malobathro** with **nitentes**, not with **coronatus**.

l. 10. **relicta non bene parmula**, 'when my shield was vilely cast away.' Alcaeus, the famous lyric poet, also lost his shield in battle ; this may probably have induced Horace to mention the fact.

l. 12. **tetigere mento** : either in death or in submission, probably the former.

l. 13. Mercury was the god of luck and of safe conduct. Horace claims to be his favourite, infr. 17. 29.

l. 15. **resorbens** : the wave threw Horace high and dry, but its backward suck carried Pompeius out to a sea of storms.

l. 17. **obligatam redde Iovi dapem**, 'pay to Jove the feast you vowed him.' This poetical variation on the use of *obligo* does not occur elsewhere. *Prometheus obligatus aliti* (Epod. 17. 67) is hardly the same thing, as it probably means 'in thraldom to the vulture.' Everywhere else the word is used of the person who is bound to pay a debt : so infr. 8. 5 *obligasti caput* = *obligasti te* ; here it is used of the debt which he is bound to pay. The words are really equivalent to *redde Iovi dapem quam ut reddas obligaris*.

l. 18. **latus**, 'frame.'

l. 21. The Massic wine, 'which brings forgetfulness,' was a strong vintage.

levia, 'polished.'

l. 22. **Ciboria**, 'beakers,' from the Greek *κιβώριον*, shaped like the pod of the Egyptian bean (*κιβωρία*).

The anacrusis is short, see on 1. 6 supr.

ll. 23–25. **Quis udo**, &c. 'Ho, there! whose task is it to twine at a moment's notice garlands of dew-sprent parsley or of myrtle?' We might almost render **deproperare** 'to improvise.' Cf. for the form of command infr. 11. 18.

l. 25. **Curatve myrto**: the suffix *-ve* is displaced; prose would require *myrtove*, which is the alternative.

ll. 25, 26. 'Whom will Venus name for master of the revels?'

The *arbiter bibendi* was chosen from among the company at a dinner by casting the dice. His function was to decide the proportion of wine to water in the *crater* or mixing-bowl, and to call the toasts.

Venus was the name given to the highest throw with the dice, as the lowest was called *canis*. Cf. Prop. iv. 8. 46:

> 'Me quoque per talos *Venerem* quaerente secundos,
> Semper damnosi subsiluere *canes*.'

The highest throw with the *tali* (four-sided dice) was 1, 2, 3, 4 (four being used). With the *tesserae* (cubes) it was three sixes.

ll. 27, 28. 'I will revel it as madly as the Thracians: it is delightful to bid good-bye to reason when I welcome a friend home.'

The Edoni were a tribe in Thrace, and all Thracians were notorious drinkers. For the last line, cf. C. iv. 12. 28 'Dulce est desipere in loco.'

CARMEN VIII.

One of the best of Horace's lighter odes. Nothing could exceed the felicity of the phrasing.

l. 1. 'If any penalty for the oaths you forswore.' *Peierare* or *periurare* is in prose only used absolutely, without a case. *Ius peieratum* is here a poetical expression formed on the analogy of *ius iurandum*.

l. 5. 'I should have faith.' 'I were a believer—which I am not.' The form of the conditional sentence, being constructed of historic tenses of the subjunctive, implies, of course, that no penalty has reached Barine; therefore Horace turns infidel. Why have faith when the heavens reward perjury?

ll. 5–8. 'But you, when you have bound by oaths that perfidious head, shine out more fair by far, and walk abroad the cynosure of young men's eyes.' To swear by the head was common. So Virg. Aen. ix. 300 'Per caput hoc iuro, per quod pater ante solebat.'

l. 6. **votis**: with prayers that she may suffer if she deceives.

l. 8. **cura** means either care, affection, love, or (as here) the object of these feelings; 'the general passion of our youth.'

l. 9. **Expedit**, like *crederem* above, is very emphatic by position. 'It profits you to swear falsely by your mother's ashes and the stars and gods.' Translate: 'You thrive on perjury, though you cheat the buried ashes of your mother,' &c.

l. 13. **Ridet hoc, inquam, Venus ipsa**, 'Venus laughs at this, aye, laughs.'

l. 14. **Simplices Nymphae**, 'The Nymphs, guileless as they are.'

l. 15. Cupid is always represented as an archer.

l. 17. **Adde, quod pubes tibi crescit omnis**, 'Add to this that our whole youth grows up for you'; **tibi** is the dative of the person interested.

l. 18. **Servitus**: here, and here only, used like *servitium* in the concrete for a slave gang. Translate the stanza: 'Nay worse, our very boys grow up for you, a new train of servants is a-growing; and yet the old ones, often as they threatened it, never desert the roof of their miscreant mistress.'

l. 19. **impiae** = *periurae*, or perhaps 'heartless.'

CARMEN IX.

The theme of the ode is change. Nothing in Nature is continual: yet you, O Valgius, continually grieve for the boy Mystes. But parents even have not wept for ever for their sons; cease, and rather sing of Caesar's triumphs.

The date cannot be fixed. Some have seen a reference in 18–24 to the events of B. C. 20, when Augustus was in Asia, and Tiberius, by an advance into Armenia, frightened Phraates, King of Parthia, into restoring the standards and prisoners taken at Carrhae. But Horace was so much impressed by all that related to Carrhae that he would scarcely have failed to dwell on the restitution; and all points to the fact that the first three books of the odes were complete by 23 B.C.

C. Valgius Rufus, to whom the ode is addressed, was a poet. In the last Satire of Book i (10. 82) he stands in the list of those few whose approbation Horace proposes to value.

Note the highly artificial structure of the poem and the series of words. *Non semper* (1) . . . *usque* (4) . . . *menses per omnes* (6) . . . *semper* (9), *non omnes annos* (13, 14, 15) . . . *semper* (17). Horace leaves off his exhortation with the same word which began it.

l. 1. **hispidos**, 'dishevelled'; lit. 'shaggy'; a very graphic word to describe the look of a country after long rain.

ll. 2–4. 'Nor do gusty squalls harry for ever the Caspian sea.'

l. 5. Note again the short syllable in anacrusis, see on 1. 6 supr.

ll. 5–8. 'Not for all the months does the torpid ice abide, or the oak-groves of Garganus strain with the north winds, or the mountain ashes remain widowed of their leafage.'

l. 7. **Garganus**, a promontory in the north-east of Apulia.

l. 9. **urges flebilibus modis**, 'pursue with plaintive strains.'

l. 11. **decedunt amores**, 'your passions leave you not when the star of evening rises nor when he flies before the swift sun.'

ll. 13, 14. **ter aevo functus . . . senex.** Nestor, the Methuselah of Greek mythology, who lived thrice the human span, and saw his son Antilochus slain before Troy while defending his father.

l. 16. **Troilus**, the son of Priam, who was slain by Achilles after the death of Hector. 'Phrygian' here means Trojan.

l. 17. **Desinere** commonly governs the accusative, so 'iam desine, tibia, versus,' Virg. Ecl. viii. 61. Sometimes also the abl. Horace no doubt imitates the constructions of *παύειν* and *λήγειν*. Cf. *desistere pugnae*, Virg. Aen. x. 441; *abstineto irarum*, C. iii. 27. 69 (*ἀπέχεσθαι*); *nec longae invidit avenae*, S. ii. 6. 84 (*φθονεῖν*).

mollium, 'womanish.'

l. 20. **rigidum**, 'icebound.'

Niphates was a mountain in Armenia.

l. 21. '(and sing that) the Median river, added now to races conquered, rolls with abated crest and that the Geloni ride within fixed limits over plains curtailed.'

Medum flumen is Euphrates.

l. 23. **Geloni** were a Scythian race.

l. 24. **exiguis** is predicative.

CARMEN X.

An extreme example of Horace's method, which is to condense moral commonplaces into a terse and final expression. The poem is a series of somewhat disjointed reflections on the use of moderation, and the balanced mind.

Licinius Murena, to whom the ode is addressed, was brother to Terentia, wife of Maecenas.

l. 1. **Rectius vives**, 'you will mend your life, Licinius.' Perhaps, however, the comparative is only a strengthened form of the positive, as is *ocius*, infr. 11. 18.

ll. 1, 2. **altum . . . urgendo**, 'pressing to the deep.'

ll. 2–4. 'Nor yet, in cautious horror of the tempest, hugging too close the unfriendly shore,'

ll. 2, 3. **dum . . . . horrescis** is the Latin equivalent for the Greek present participle. The Latin participle cannot strictly have this semicausal sense, though Horace so uses it, e.g. supr. 2. 22 *deferens*.

l. 5. **Auream . . . mediocritatem** refers to Aristotle's doctrine that virtue is a mean (μέσον) between two extremes: e.g. courage between cowardice and rashness.

ll. 6–8. **tutus caret**, &c., 'is safe and free from the squalor of a crumbling roof, is temperate and free from the envy that a palace brings.'

ll. 7, 8. **caret invidenda . . . aula**, lit. 'is without a palace which is liable to envy.' Cf. C. iii. 1. 45:

> 'Cur invidendis postibus et novo
> Sublime ritu moliar atrium?'

ll. 9, 10. Note the antithesis **Saepius . . . ingens, celsae graviore casu.** We should say 'the hugest pine is oftenest tossed,' &c.

ll. 13–15. Extraordinary condensation. 'A breast well schooled hopes in adversity, dreads in prosperity, the opposite lot.'

l. 13. **infestis . . . secundis**, sc. *rebus*: abl. absol.

l. 14. **Alteram** = the other of two: Horace contemplates *sortes* as divided simply into *infestae* and *secundae*.

ll. 16, 17. **idem summovet**, 'he too sweeps them away.'

l. 17. **olim.** Properly a locative of *olle*, the old form of *ille*, means 'at that time,' and can be used of time past, future, or indefinite:

(*a*) 'once,'

> 'Olim truncus eram ficulnus, inutile lignum.'—S. i. 8. 1.

(*b*) 'some future day,' 'one day,' as here, or in Virg. Aen. i. 203

> 'Haec olim meminisse iuvabit.'

(*c*) 'sometimes,' indefinite as in

> 'Ut pueris olim dant crustula blandi
> Doctores.'—S. i. 1. 25.

l. 18. **Quondam**, in the same way, means either 'once on a time' or 'sometimes' as here.

ll. 21–24. 'In straitened circumstances show yourself spirited and bold; yet also you shall do wisely to take in your swelling sails when the wind is all too fair.'

l. 22. **appare**: *apparet* means not 'it seems' but 'it proves itself to be.'

idem. For this use cf. 16 supr. It is often employed to denote the combination of differing attributes in one person. So *vir innocentissimus et idem doctissimus*.

CARMEN XI.

To Hirpinus—of whom nothing is known.

ll. 1–5. The principal verb is **remittas**, a jussive subjunctive, less abrupt than the imperative: 'You should desist.' The construction is **remittas quaerere, Quinti Hirpine, quid Cantaber et Scythes cogitet. Cogitet** is for the sake of metre attracted into the number of the nearest subject. It is of course subjunctive, as the verb in an indirect question. The Cantabrians (cf. supr. 6. 2) were Spaniards, the Scythians occupied chiefly what is now Southern Russia.

ll. 3, 4. **remittas Quaerere**: so *mitte sectari*, C. i. 38. 3.

l. 4. **nec trepides**. *Trepides* being also jussive subjunctive has something of the optative construction, and may therefore take *nec* instead of *neu*: as *utinam non facias* is equally admissible with *utinam ne facias*. *Trepidare* means 'to bustle,' cf. supr. 3. 12. So here 'to be in a flutter,' 'to be anxious.' Cf. C. iii. 29. 31 'Ridetque, si mortalis ultra Fas trepidat.'

Translate the passage: 'Cease to enquire into the warlike Spaniards' plans, Quintius Hirpinus, or the Scythians', since he is divided from us by the Adriatic's barrier, and fret not yourself for the needs of a life that craves so little.'

in usum. *In* with the accusative means often 'for,' implying destination: so *commeatus in annum; in hiemem comparare frumenta*.

l. 6. **Levis**, 'smooth,' so 'beardless,' λεῖος: cf. C. iv. 6. 28 'Levis Agyieu.'

arida, 'sapless,' 'withered.'

l. 9. **honor**, 'glory.'

ll. 10, 11. **uno . . . Vultu**, 'with a constant countenance.'

ll. 11, 12. 'Why jade your spirit too weak for never-ending policy?'

l. 11. **minorem**: i.e. *imparem*. Wickham says **aeternis consiliis** means 'plans for a life that is not to end.'

l. 14. **temere**: εἰκῇ, 'with no preparation.' Horace suggests an immediate relaxation.

ll. 14, 15. **rosa Canos odorati capillos**, would be in prose 'canis capillis rosa odoratis.' Poets constantly use the nominative of the participle with an accusative of respect to avoid the recurrence of so many similar terminations as the ablative absolute involves; cf. infr. 24.

l. 16. **Dum licet**, 'while age allows.'

l. 17. **Euius**: Bacchus, called Εὔιος from the cry Εὐοῖ Βάκχε.

ll. 18–20. 'Ho, there! what slave will allay this draught of hot Falernian with the spring that runs beside us?'

For the form of this command, cf. supr. 7. 23 and S. ii. 7. 34 'Nemone oleum fert ocius?'

l. 21. **devium scortum,** 'my truant mistress.' The late Professor Palmer, struck by the brutality of the word *scortum* and the strained use of *devium* conjectured—

'Quis devia scitam eliciet domo Lyden?'

'Who will draw from her retired house the buxom Lyde?'—a suggestion worth noting for its beauty and ingenuity. But the text is probably as Horace wrote it. Some take *devium* proleptically, understanding *elicere devium* to mean 'to coax her away to some lonely nook.'

l. 23. **maturet,** jussive, 'let her haste to come.'

in comptum, &c. In prose this would be *comis religatis, more Lacaenae, in comptum nodum.* (An alternative reading is *incomptum*, 'unbraided').

ll. 23, 24. **in . . . nodum,** is *constructio praegnans*, just as we say either to tie the hair 'in a knot' or 'into a knot.'

CARMEN XII.

On Maecenas, see Introduction, pp. 12, 13.

ll. 1–4. **'Nolis . . . bella,** &c., **Aptari citharae modis.' Nolis** is potential use of the subjunctive, identical with that in the apodosis of a conditional sentence, cf. infr. 21.

'You would not have the wars, &c. set to a zither's soft measures.'

l. 1. **bella Numantiae.** Numantia was a town in Spain taken by Scipio Africanus (the younger) in B.C. 133, after a siege of several years.

ll. 2, 3. Hannibal invaded Italy in 218 B.C., but the sea fights referred to are those of the first Punic War: especially the victory of Lutatius Catulus at the Aegatian Islands in 242, which brought the war to an end.

l. 5. **Nec:** supply *velis aptari citharae modis.*

Lapithas: the Lapithae, a Thessalian tribe, were governed by Pirithous, son of Ixion But the Centaurs, half men, half horses, were also Ixion's children, and war ensued between them and the Lapithae, which culminated in a bloody brawl at the marriage feast of Pirithous.

ll. 5, 6. **nimium mero Hylaeum.** Hylaeus (Ὑλαῖος, the woodman) was one of the Centaurs whose excesses in wine led to the quarrel.

ll. 6–9. **'domitosque Herculea manu,'** &c. 'And the brood of Earth, tamed by the might of Hercules, at whose menace the shining house of old Saturn quaked.'

Gaea (Earth), enraged with the Olympians for the slaughter of the Titans, gave birth to a monstrous race, the Γηγενεῖς or Gigantes, who

attacked the gods. Zeus summoned Hercules who helped to defeat them.

l. 7. **unde**, here, as often, is a personal adverb, and = *a quibus*, cf. C. i. 12. 17 'Unde nil maius generatur ipso.' *Contremisco* like many other intransitive verbs is constructed with a sort of cognate accusative.

ll 7, 8. **unde periculum . . . contremuit**, lit. 'at the peril from whom it trembled.'

ll. 8, 9. **domus Saturni veteris** was the dwelling of the gods on Olympus. Saturn, the father of Zeus, and chief of the older race of gods, was deposed by Zeus.

l. 9. **pedestribus**: *sermo pedestris* is the regular Latin for prose: Gk. πεζός.

l. 11. **melius**: take with **dices** = 'better than I.'

ll. 11, 12. **ductaque per vias regum colla minacium**: refers to the Roman custom of parading fettered captives through the streets in a general's triumph. 'The necks of threatening kings' implies a reference to the chains. Once they threatened; now, look at their necks.

ll. 13–16. The order of the words is **Musa voluit me dicere dulces cantus dominae Licymniae** (*et*) **lucidum fulgentes oculos, et pectus bene fidum mutuis amoribus.**

Licymnia is said to be Terentia, the wife of Maecenas. It was customary among Roman poets to designate a lady in their published verses by a name metrically equivalent. In the complimentary copy Horace would no doubt write *Terentiae*.

l. 14. **lucidum**: an adverb, 'her clear shining eyes'; cf. *dulce ridentem*, C. i. 22. 23.

l. 15. **bene** may qualify **mutuis**, 'her heart loyal to your happy communion of love'; or **fidum**, 'right loyal.'

ll. 15, 16. **mutuis . . . amoribus**, cf. C. iv. 1. 30 'spes animi credula mutui.'

ll. 17–20. 'Whom it misbecomes not to tread a measure in the dance, nor to enter the lists of sports, nor to twine her arms in play with maids in holiday attire upon the sacred day that crowds Diana's temple.'

l. 17. **nec . . . dedecuit**: the figure of speech called *meiōsis* (μείωσις, diminution) by which a thing is studiously understated. The words mean of course, 'whom it well becomes.'

ferre pedem, 'to dance.' So Virg. G. i. 11 'Ferte simul Faunique pedem Dryadesque puellae.'

l. 18. **dare brachia**: I take this closely with **nitidis virginibus**: but it may be taken absolutely as answering **ferre pedem** = 'to toss the arms' (in dancing). If so, **sacro Dianae celebris die** (which means literally, 'on the sacred day of crowded Diana'), must be taken

with **virginibus**, 'on the day of Diana crowded by trim maidens.' But it would be a very strained expression for *die in quo templum Dianae celebre est virginibus.*

l. 19. **nitidis**: the regular prose word for 'smart'; *nimis nitida femina*, Plaut. Mil. Glor. iv. 2. 12; *ex nitido fit rusticus,* Hor. Epp. i. 7. 83.

l. 21–23. **Num tu** with **velis.** The order is **Num tu velis permutare crine Licymniae** (*omnia*) **quae dives Achaemenes tenuit, aut . . . aut.**

Num is an interrogative word which *in direct questions* always implies the answer 'No.' 'You would not wish, would you? to barter one hair of Licymnia's for, &c.'

velis is the potential subjunctive, cf. on l. 1. supr.

permutare, like *mutare*, is followed by an accusative and ablative, but either case may be used of the thing given, and either of the thing taken in exchange. Thus *mutare aurum argento* may mean to give silver for gold, or gold for silver—the context alone decides.

Achaemenes: ancestor of the Persian kings and founder of the Achaemenid dynasty.

Mygdonia: a district in Macedonia, but the name, after Alexander's conquests, was given to a part of Mesopotamia famous for its wealth. Phrygia and Mygdonia are both used here roughly to denote Asia, the land of plenty.

ll. 25, 26. **Dum . . . Cervicem** must be taken closely with **Licymniae.**

l. 25. Note absence of caesura after the first choriambus; the compound verb, however, gives a sort of false caesura; cf. 17. 21.

ll. 26–28. After **negat** supply (*ea oscula*) **quae gaudeat eripi, magis poscente** (i.e. *magis quam ille qui poscit*), (*et quae*) **interdum rapere occupet.**

ll. 27, 28. **gaudeat, occupet** are subjunctive because the antecedent is indefinite.

ll. 21–28. Translate the two stanzas: 'You would not, would you, take in exchange all that rich Achaemenes possessed, nor the Eastern opulence of fertile Phrygia, or the well-filled homes of Araby, for one lock of Licymnia's hair when she turns aside her neck to meet your burning kisses, or with gentle cruelty denies boons in whose ravishment she delights more than her suitor—nay, sometimes is the first to snatch.'

CARMEN XIII.

To the tree whose fall nearly crushed him on his Sabine farm.

The anniversary of this escape was March 1, and Horace annually celebrated it. C. iii. 8 is an invitation to Maecenas to assist at this festivity. See Introductory note to 17 infr.

The opening stanzas are mock heroic.

ll. 1–3. The order is **Ille, quicunque primum** (*te posuit*), **et nefasto die te posuit et sacrilega manu** (*te*) **produxit.**

Translate: 'Unlucky was the day of your setting, whoever set you first, and sacrilegious was the hand that trained you up, O tree, to the ruin of posterity and the district's disgrace.'

l. 1. **nefasto**: the opposite of *fastus*, a day on which legal business might be done. But in common speech *nefastus* was used in reference only to those days on which the courts did not sit, because some evil omen prevented them. In poetry the word is scarcely different from *nefarius* or *nefandus*.

l. 2. **sacrilega**: for it is an impiety of the tree to threaten its innocent master.

ll. 3, 4. **in . . . perniciem**: cf. *datae in praesidium cohortes*, Tac. H. iv. 35, and C. iv. 2. 55, where Horace speaks of the calf which 'largis iuvenescit herbis In mea vota,' i. e. to pay my vows.

l. 5. **Illum . . . crediderim.** Translate: 'That hand, I could believe,' &c. Wickham compares S. i. 5. 44 'Nil ego contulerim iucundo sanus amico.'

l. 6. **penetralia**: his secret chambers.

l. 7. **nocturno cruore**, 'with bloodshed by night.'

l. 8. **Hospitis** here is 'guest.'

ll. 8–10. **Ille**: note the emphatic repetition. Translate again 'that hand.' The order is **Ille tractavit venena Colcha et quidquid nefas usquam concipitur.** 'That hand dealt in Colchian drugs and whatever iniquity is anywhere imagined.'

Colchis, the birthplace of Medea, had a traditional fame for witches and poisoners. So Epod. 5. 24, and especially 17. 35 'Cales venenis officina Colchicis.'

l. 11. **triste**, 'baleful'; **caducum**, 'destined to fall.'

ll. 13, 14. **Quid quisque vitet nunquam homini satis Cautum est in horas.** The sense is perfectly plain. 'Mankind is never sufficiently awake from hour to hour to the dangers which each should shun.' **in horas**, like *in dies*, 'hourly.'

homini nunquam satis Cautum est = *homines nunquam satis cavent.* The difficulty lies in the dependent question: **Quid quisque vitet.** But *cave quid vites*, 'watch what you have to shun,' though not usual, would be intelligible Latin. Cf. the similar elliptic use of an interrogative in C. i. 33. 2 *neu . . . Decantes elegos, cur tibi iunior Laesa praeniteat fide.*

ll. 14, 15. **navita . . . Poenus**: a purely literary epithet, chosen not for the sense, but to give colour to the verse. Any sailor would be as likely as a Carthaginian to count the Bosporus his chief peril.

ll. 15, 16. 'And once beyond that, does not fear the fates that lurk elsewhere,' lit. 'the unseen fates from elsewhere.'

l. 16. **Caeca . . . fata**, 'viewless'; so *caeco carpitur igni*, Virg. Aen.

iv. 2. Cf. *surdus* (and the French *sourd*) which means either 'hard of hearing,' or 'hard to hear,' 'deaf,' or 'dull.'

timet, the last syllable, being the *syllaba in arsi* of the dactyl, is lengthened by not uncommon license.

l 17. **Miles**: the Roman soldier. Each has his special terror; but it is the unlooked-for onslaught of death that makes havoc.

sagittas et celerem fugam. The Parthian cavalry were trained to feign a retreat, and then turning in their saddles to shoot the arrow backwards: so *Fidentemque fuga Parthum versisque sagittis*, Virg. G. iii. 31, and *versis animosum equis Parthum*, C. i. 19. 12.

ll. 18, 19. **catenas . . . et Italum Robur**: almost a hendiadys, 'imprisonment in the *robur Tullianum*,' the subterranean dungeon in the *Carcer Marnestinus* on the Capitoline hill, whose building was attributed to Servius Tullius.

l. 21. **Quam paene**, 'how nearly.'

Proserpinae: the queen of Pluto and goddess of the lower world. Elsewhere, the first syllable is long.

l. 22. **Aeacum**: son of Zeus and Aegina, a Greek king of legend, famous for his piety. After his death he became one of the three judges in Hades. Minos and Rhadamanthus were the others.

l. 23. **Sedesque discretas piorum**, 'the mansions of the righteous set apart,' are described in the sixth Aeneid. Some MSS. read *discriptas*, which means much the same, 'assigned apart.'

ll. 24, 25. **Aeoliis fidibus querentem Sappho.** There were two schools of lyric poetry in Greece, the Aeolic or monodic, which wrote songs for a single voice: of this Alcaeus and Sappho were the chief glories; and the Doric, which wrote choric odes to be sung by a choir of fifty or more: represented at its height by Pindar.

l. 25. **puellis de popularibus**: complaining of the coldness of her countrywomen.

ll. 26-28. **sonantem . . . dura . . . mala**, 'ringing out the hardships.' This use of *sonare* as transit. = *dicere* is, of course, poetical. Cf. Epod. 17. 39 'sive mendaci lyra Voles *sonari* (= dici).'

l. 26. **plenius**, 'in deeper tones': *plena voce* is opposed to *tenui* or *pressa voce* (so *presso gutture*, of the shrill rooks, in Virg. Geo. i. 410; *plena voce* (389), of the raven).

l. 27. **plectro**: see supr. 1. 40.

ll. 27, 28. 'The hardships of seafaring, of exile, and of war.'

l. 28. **fugae** = φυγῆς.

l. 29. **sacro . . . silentio.** The bard's office was accounted a kind of priesthood. *Favete linguis*, C. iii. 1. 2 (εὐφημεῖτε) was the exhortation either before the recital of poetry or of religious service.

digna is neut. pl., 'things worthy of sacred silence.'

l. 30. **Mirantur utrumque dicere.** The prose use would require *dicentem.*

ll. 30–32. The Shades crowd round each poet, shoulder to shoulder, but they prefer Alcaeus. The order is **sed vulgus, densum humeris, magis** (more gladly) **bibit aure pugnas et exactos tyrannos** (i. e. *carmen de pugnis et exactis tyrannis*).

l. 32. **bibit aure**: as we say 'drinks in the recital.'

l. 33. **stupens,** 'rapt with'; cf. 'Hic stupet attonitus rostris,' Virg. Geo. ii. 508.

ll. 34, 35. **Demittit atras aures belua centiceps.** Cerberus (to whom Horace allows a hundred heads in place of three) drops his pricked ears: the watch-dog ceases to watch. Cf. Epod. 6. 7 *aure sublata*, used of a questing hound.

l. 35. **centiceps.** Hesiod calls him πεντηκοντακάρηνον; Pindar, according to an old commentator, ἑκατοντακάρηνον. Arithmetic is out of place in these matters.

l. 36. **Eumenidum,** lit. 'the kind ladies,' is a characteristic Greek euphemism for the furies. So in the modern tongue small-pox is εὐλογία, 'the blessing.'

recreantur: are quickened by the song.

l. 37. **Quin** is here merely an emphatic particle like καὶ μήν.

Prometheus, the Titan, who stole fire from heaven for men, was chained to a rock, and a vulture continually gnawed his liver. But in the ordinary form of the legend, the rock was in the Caucasus, and Prometheus was set free by Hercules. Horace has this version, however, infr. 18. 35, and Epod. 17. 67.

Pelopis parens. Tantalus, who for his sins was set in Hades up to the waist in water that always receded from his lips; over his head hung fruit, which the wind swung away as often as he stretched out to it.

l. 38. **Dulci laborum decipitur sono,** 'by the sweet sound is beguiled out of his agonies.'

decipitur, as often in Horace, agrees with nearest subject, though logically constructed with both. The genitive **laborum** is a poetic construction imitated from the Greek, where κλέπτεται πόνων might easily stand for λήθεται πόνων.

l. 39. **Orion**: a hunter giant who lived in Crete in fellowship with Diana. The cause of his death is variously stated. Horace (C. iii. 4. 70) says that he attempted to ravish the goddess and was slain by her arrow:

'Notus et integrae
Tentator Orion Dianae,
Virginea domitus sagitta.'

The pursuits of his life would follow him into Hades, just as Alcaeus

and Sappho still are poets among the dead. He hunts shadows in shadowland.

l. 40. **timidos . . . lyncas**: the lynx is naturally bold; make **timidos** a predicate = 'that quail before him.'

CARMEN XIV.

Nothing can exceed the dignity and splendour of phrasing in this ode upon the transitoriness of human life. It is Horace's most familiar theme. Life passes: nothing lasts: but for once he does not draw the conclusion—therefore enjoy. *Heres* is the worst-omened word in the vocabulary to him; he knells it at us. Cf. C. iv. 7. 19:

'Cuncta manus avidas fugient heredis, amico
Quae dederis animo.'

The attitude of mind is natural enough to a man with neither chick nor child, brother nor sister. The only relation whom Horace ever mentions is his father. His mother presumably died while he was young.

l. 3. **instanti**: the regular word for the advance of hostile troops.

ll. 5–7. **Non** (supply *afferas moram*), **si . . . places . . . Plutona. places** is subj. from *placare*.

ll. 5–7. **trecenis . . . tauris**, 'with three hecatombs for every day that passes.' 'Hecatomb' is ἑκατόμβη, 'a sacrifice of 100 oxen.' **trecenis** is distributive.

l. 6. **illacrimabilem**, 'ruthless': adjs. in *-bilis* sometimes have this active sense: so commonly *flebilis*; so *oceano dissociabili*, C. i. 3. 22; *penetrabile frigus*, Virg. Geo. i. 93. *Illacrimabilis* has the passive sense in C. iv. 9. 26:

'Omnes illacrimabiles
Urgentur ignotique longa
Nocte.'

l. 7. **ter amplum**, 'thrice huge.'

l. 8. **Geryon**: a monster with three bodies united, whose oxen Hercules raided. Cf. Virg. Aen. 6. 289 *forma tricorporis umbrae*.

Tityos, son of Earth, offered violence to Latona and was slain by the arrows of Apollo and Artemis. He lies outstretched over nine acres with vultures devouring his liver:

'Incontinentis nec Tityi iecur
Reliquit ales.'—C. iii. 4. 77.

ll. 8–11. **tristi . . . unda, scilicet . . . enaviganda**, 'who clips (i.e. confines) them with the wave, that is the wave of gloom, since it must be sailed to its end by all of us who live by earth's bounty.'

l. 9. **scilicet** refers to **tristi**, 'fatal,' to wit, 'that which must be sailed by all.'

l. 11. **reges**, 'potentates,' 'lords.' In this sense it was commonly used at Rome.

l. 13. **carebimus**, 'shall we withhold ourselves from'; so *Caruit foro Pompeius*, Cic. Mil. vii. 18.

ll. 15, 16. Rome was and is unhealthy in autumn, at the season of the Scirocco. Cf. S. ii. 6. 19:

'plumbeus Auster,
Autumnusque gravis, Libitinae quaestus acerbae.'

l. 16. **Corporibus metuemus Austrum**: *metuo* may be used either with the simple dative, 'to be apprehensive for' (so *metuens formica senectae*, Virg. Geo. i. 186) or with acc. of the thing feared.

l. 17. **Visendus** (supply *est*): so with *linquenda*, infr. 21.

l. 18. **Cocytos** (Κωκυτός, 'lamentation'), one of the rivers of Hades.

Danai genus: the fifty daughters of Danaus, all of whom, except Hypermnestra, slew their husbands in one night. They were doomed to draw water for ever in urns with a pierced bottom. See C. iii. 11. 22 sqq.

ll. 19, 20. **Damnatus longi . . . laboris.** *Damnare* governs an acc. of the person, a genitive of the charge or penalty. So *damnatus venefici*, 'condemned on a charge of poisoning'; *damnatus capitis*, 'condemned to lose the *caput* or civic existence'; *damnatus octupli*, 'condemned to pay eight times the amount' in question. The abl. is also found in both senses, e.g. *capite*. Of these constructions, the ablative should be related to the abl. of price, the genitive to the gen. after verbs of estimating.

l. 20. **Sisyphus**, for sin against the gods, was condemned to roll up hill a huge stone which always rolled down just as he reached the top.

l. 23. A fine touch. 'Of your trees none but the cypress will attend you to the tomb.' Cypress has always been used for funerals.

l. 24. **brevem dominum**, 'its master of a day.' So *breve lilium*, C. i. 36. 16.

l. 25. **Absumet**, 'will swill.'

Caecuba, neut. pl.; sc. *vina*.

l. 27. **pavimentum**, 'your mosaic floor.'

ll. 26–28. **mero . . . superbo, pontificum potiore cenis**: i.e. *potiore quam id quod pontificum cenis bibitur*. This condensation is called brachylogy of comparison: so κόμαι Χαρίτεσσιν ὁμοῖαι (for Χαρίτων κόμαις). But translate: 'lordly wine, richer than the pontiffs' banquets.' The wine is, as it were, personified.

CARMEN XV.

On the luxury of his age. Compare with this 18 infr. and Sallust, Catiline 12 'Operae pretium est cum domos atque villas cognoveris in urbium modum exaedificatas visere templa deorum quae nostri maiores, religiosissimi mortales, fecere. Verum illi delubra deorum pietate, domos suas gloria decorabant': also 13 'a privatis pluribus subversos montes maria constructa.'—Wickham.

ll. 1–10. 'Land once productive is now covered with lordly palaces, or flooded with ornamental ponds; gardens replace olive groves and vineyards.'

l. 3. **Lucrino**: a huge sheet of water near Baiae, transformed by Agrippa into a port. 'Ponds spread wider than the Lucrine' is of course hyperbole.

l. 4. **platanus caelebs.** Vines are still trained on trees in Italy—generally on poplars or elms; and by a common metaphor this was called 'wedding' them:

'Ergo aut adulta vitium propagine
Altas maritat populos.'—Epod. 2. 9.

But the plane, so common in boulevards, has a shaling bark, on which creepers will not hold: hence it is 'unwedded.'

l. 6. **Myrtus**: pl., fourth declension, as the quantity shows.

omnis copia narium, 'every supply for the nostrils,' 'wealth of every scent.' This use of *copia* is slightly modified from the common prose idiom with the gerundive: e.g. *facere copiam cunctandi.*

l. 8. **Fertilibus**: very emphatic, 'which bore increase,' not pleasure.

ll. 9, 10. **fervidos . . . ictus**, 'the glowing strokes' are the 'hot shafts' (βολάς) of the sun.

ll. 10–12. **Non ita praescriptum** (*est*) **auspiciis Romuli et Catonis.**

l. 11. **intonsi.** Cf. *incomptis Curium capillis*, C. i. 12. 41. The practice of shaving came to Rome from Greece. Scipio, the conqueror of Hannibal, was the first Roman who shaved daily. So **intonsus** = 'old-fashioned': cf. Juv. v. 30 *capillato diffusum consule* (of wine).

l. 12. **norma**: a square employed for making right angles: so metaph. 'a rule.' Cf. κανών. Hence 'normal' means 'conformable to rule.'

l. 13. **census**: what a man was rated at (*censeri*), so 'his property.'

l. 14. **commune**, 'common stock,' τὸ κοινόν.

ll. 14–16. The Roman villas had on the south a verandah to catch the sun, on the north a shaded portico for summer.

l. 14. **decempedis**, 'ten-foot rules': suggests the extent of the colonnade.

l. 15. **metata**: a participle from deponent verb in passive sense: so *modulatus*, *detestatus*, *abominatus*.

privatis, Wickham says, is abl. agreeing with *decempedis*. I should prefer to take it as masc. and dative, being dative of advantage. 'No portico, measured out with ten-foot rules, caught the shady north for the pleasure of mere citizens.' *Privatus* = ἰδιώτης, one who is not a magistrate.

l. 16. **excipiebat**, 'caught.'

ll. 17–20. 'The laws forbade men to despise the chance-come sod (for thatching), but bade them take new-cut stone for town buildings and temples of the gods, at the public cost.'

CARMEN XVI.

To Pompeius Grosphus, of whom nothing is known but that in Epp. i. 12 Horace recommends him to Iccius, then acting as agent for Agrippa in Sicily, where Grosphus had property, as the ode states.

l. 1. **Otium**: note the emphatic repetitions in ll. 5, 6. The word covers more than either 'peace,' or 'repose,' in English, having something of both ideas.

l. 2. **Prensus** (= *is qui prensus est*), subject to **rogat**.

simul = *simul atque*.

l. 3. **certa**: predicate, 'and the stars shine no longer a constant mark for sailors.'

l. 5. **Otium**: sc. *rogat*.

bello furiosa Thrace: a general epithet. Virg. Aen. iii. 13 calls it *Mavortia terra*.

ll. 7, 8. **non gemmis neque purpura venale neque auro**, 'whose price is above jewels and purple and gold.' For the license of carrying on a word into the *Versus Adonius*, cf.

> 'Iove non probante u-
> xorius amnis.'—C. i. 2. 19.

And

> 'Thracio bacchante magis sub inter-
> lunia vento.'—C. i. 25. 11.

l. 10. **Summovet**: the technical word: *I, lictor, summove turbam*, Liv. iii. 48.

l. 13. **Vivitur parvo bene, cui**, &c. = *is bene vivit parvo, cui*, &c. For the impersonal construction, cf. 13. 13 supr. *nunquam homini satis Cautum est*.

Translate: 'That man lives well on a pittance, whose paternal salt-cellar makes a show on his scant table.'

l. 14. **Splendet**: the salt-cellar is conspicuous because he has no other plate.

l. 15. **Nec leves somnos**, &c., i.e. *et cui timor aut sordidus cupido non aufert leves somnos.*

ll. 17, 18. **Quid brevi fortes iaculamur aevo Multa?** **brevi** is antithetic to **Multa.** 'Why do we audaciously aim at so much in so short a span?'

ll. 18, 19. **quid terras alio calentes Sole mutamus?** 'Why do we exchange to lands warmed by another sun?' i.e. *alio sub caelo.* For the uses of *muto* see on *permutare*, 12. 23 supr. Virgil gives it the opposite sense ('to exchange from') in a parallel passage, G. ii. 511:

> 'Exsilioque domos et *dulcia limina mutant*
> Atque alio patriam quaerunt sub sole iacentem.'

l. 19. **Patriae . . . exsul**: the prose construction would be *exsul a patria*; this is a poetic use.

l. 21. **Scandit**, 'boards.' Cf. C. iii. 1. 38:

> 'Nam Timor et Minae
> Scandunt eodem, quo dominus, neque
> Decedit aerata triremi, et
> Post equitem sedet atra Cura.

vitiosa, 'diseaseful.'

ll. 25–27. 'Let the spirit, joyous for the moment, shun to concern itself with what lies beyond, and let it temper life's bitters with an easy laugh.'

l. 26. **Lentus** means 'slow' or 'pliant,' and, by a combination of the two ideas, 'that which is not easily affected.' Cf. S. i. 9. 64 *lentissima brachia*, 'his unresponsive arms.' It is just the opposite to 'high-strung.'

ll. 27, 28. **ab omni parte**, 'at every point.'

ll. 28–30. Note the condensation of ideas in these two lines. Achilles was famous, but death came quick. Tithonus lived long, but he wasted in a long old age.

Tithonus, a mortal, wedded the Dawn goddess and asked of her immortality. She gave it him, but not perpetual youth, so he lived on, 'Immortal age beside immortal youth.'

l. 31. **tibi quod negarit**: fut. pf., 'what to you it shall have denied.'

l. 32. **hora** (like *dies*), 'time.'

l. 33. **greges**, 'flocks of sheep'; **mugiunt** is loosely coupled with it, though only applicable in meaning to **vaccae.**

l. 34. **tibi**, 'for you.'

tollit hinnitum. The last syllable elides before the vowel in **Apta.** This continuity of metre is called *synaphcia.* Cf. Carm. Saec. 47:

> 'Romulae genti date remque prolemque
> Et decus omne.'

ll. 35, 36. **bis Afro murice tinctae. Bis,** twice dyed stuffs would be richer in colour. **Afro**: the Murex, or purple fish, was found in the Levant and the dye invented at Tyre. The Carthaginians were emigrants from Tyre and no doubt took the industry with them.

ll. 37, sqq. **mihi parva rura,** &c., 'To me an honest-dealing Fate gave my small farm, the subtle spirit of the Grecian Muse, and contempt for the malignant rabble.'

l. 38. **Graiae . . . Camenae: Camenae** were the Latin Muses. Horace perhaps implies that he writes in Latin poems of Greek form.

l. 39. **malignum,** 'envious of his success.'

CARMEN XVII.

On Maecenas, see Introduction, p. 12.

Compare with this ode, supr. C. 13, C. iii. 8, and C. i. 20.

C. i. 20 refers merely to Maecenas's reception in the theatre on his recovery from illness. Horace, to commemorate this event, laid down some wine grown on the Sabine farm which Maecenas gave him, and this wine he invites his patron to drink.

C. 13 of this book mentions the escape from the falling tree, but says nothing of Maecenas.

C. iii. 8 is another invitation to Maecenas for March 1, the anniversary of Horace's escape: but this makes no mention of the incident in the theatre. In the present ode, lines 21 sqq. seem to couple the two events, and some have concluded that they occurred on at least the same day of the year though in different years. But if so, it is extraordinary that Horace should not note the coincidence in one or other of the two invitations.

An expert in astrology tells me that there is nothing in the passage to point to a similarity of dates. Horace merely says: 'Our horoscopes have a strange resemblance, that is, the astrological signs at your birth hour and at mine foreshowed a similarity of fate.' In support of this he alleges that each has had a narrow escape; though Maecenas was saved by the benefic aspect of Jupiter, Horace by the protection of Mercury.

The occasion of the ode is plainly a letter from Maecenas, or a talk with him, in which Maecenas had expressed apprehensions of his own death.

l. 1. **exanimas,** 'do you kill me.'

l. 2. **prius**: sc. *quam me.* 'It is not heaven's will, no, nor mine, that you should be first to depart.'

l. 3. **obire.** For short syllable in anacrusis, see on 1. 6 supr.

ll. 5 sqq. **Ah te meae,** &c. 'Ah if some rude untimely shock tears you away, part of my very soul, why linger I, the less esteemed half, left a maimed fragment?'

l. 5. **partem animae:** cf. 'Et serves animae dimidium meae,' C. i. 3. 8. It was a common poetic formula of the Alexandrians.

ll. 5, 6. **si . . . rapit . . . quid moror.** Horace puts the contingency with great vehemence: 'If you are really dying, what have I to do on earth?' *si rapiat . . . quid morer* would be much less emphatic.

l. 6. **maturior:** lit. 'too timely,' so 'premature.'

altera, 'the second half,' agrees with **pars.**

ll. 7, 8. **carus** and **integer** with **ego.**

nec superstes integer: lit. 'not surviving whole.'

l. 8. **Ille dies:** sc. 'of your death.'

l. 10. **sacramentum:** the oath which soldiers took to their general. Maecenas is Horace's chief, Horace will follow wherever he leads.

ll. 11, 12. **supremum carpere iter,** 'to travel the last journey.'

l. 12. **comites:** predic., 'in company.'

l. 13. **Chimaerae:** a fire-breathing monster, whose fore-part was lion, whose middle goat, and hind-part dragon.

l. 14. **Gyas.** Gyes, or Gyges, was son of Heaven (*Οὐρανός*) and Earth (Γῆ), one of the giants who made war on the gods. Cf. C. iii. 4. 69:

> 'Testis mearum centimanus Gyas
> Sententiarum.'

resurgat: because he is pinned flat in Hades.

l. 15. **Divellet . . . me:** sc. *a te.*

ll. 15, 16. **sic potenti Iustitiae placitumque Parcis** would be in prose *sic placitum Iustitiae Parcisque.* This dislocation of *que* is frequent in Latin poetry, specially in Elegiac.

sic . . . placitum, 'such is the will of.'

ll. 17–22. The order of this sentence is **Seu Libra adspicit me, seu Scorpios seu Capricornus . . . utrumque nostrum astrum consentit.** (**Libra, Scorpios,** and **Capricornus** are signs of the Zodiac; **adspicit,** 'beholds,' is the technical word used of a star which at the moment is predominant.) The passage cannot be understood, I am told, without a knowledge of astrology, but it can be accurately translated as follows:— 'Whether the Scales behold me, or the fierce Scorpion, the threatening sign of my birth hour, or Capricorn, tyrant of the Hesperian waves, both our horoscopes are in strange unison. Jupiter's protection shone out, and rescued thee from impious Saturn and delayed the pinions of winged Fate, when the crowded

populace thrice in the theatre clapped their joyful welcome to thee. Of me, a tree-trunk, fallen on my head, had made an end, if Faunus had not with his right hand withheld the stroke, being the guardian of the men whom Mercury protects. Be mindful, you, to pay the victims and the shrine you vowed; as for me, I will slay an unpretentious lamb.'

l. 21. **incredibili modo**: there is a false *caesura* at the preposition *in-*.

l. 22. **impio**: Saturn was always a baleful star; he was also *impius* because he had the unnatural habit of devouring his own children.

ll. 27–29. **Me truncus . . . sustulerat, nisi Faunus ictum . . . levasset.** See Appendix III on the grammar of this.

l. 29. **Mercurialium.** Horace was under the protection of Mercury who invented the lyre; Mercury being in the ascendant at his birth helped to make him a lyric poet, and, as the god of luck, gave him his lucky escape. But it seems pretty clear that Horace is using astrological terms in a very loose fashion, and confounds astrology with myth. Faunus, the god of country places, is the agent of his rescue, apparently because Faunus is identified with Pan, and Pan is the child of Mercury.

A man born under the influence of Mercury might also become a merchant lucky in buying and selling. Cf. S. ii. 3. 25 of Damasippus, the connoisseur:

'Unde frequentia Mercuriali
Imposuere mihi cognomen compita.'

CARMEN XVIII.

Horace eulogizes the moderation of his own desires, and contrasts it with the unreasoning avarice of a rich man whom he addresses as 'you.' The ode has a terseness and sting in its phrasing rare even in Horace.

l. 2. **lacunar**: a panelled ceiling; the gilding would be on the parts in relief.

ll 3, 4. **trabes** are the cross pieces, the architrave resting on the columns. **Premunt**, 'lean on.' The point is, of course, in the luxury which, not content with mere marble colonnades, must have marble from Mount Hymettus in Attica, and from furthest Africa.

ll. 5, 6. **Attali.** Attalus Philometor, King of Pergamus, died in 133 B. C. and left his property to the Romans, excluding his rightful heir Aristonicus. Thus the 'heir of Attalus' was a proverb for one who came into wealth unexpected and undeserved. Cf. *Attalicis conditionibus*, C. i. 1. 12.

l. 8. **Trahunt**, 'spin': cf. Juv. ii. 54 'Vos lanam trahitis.'

honestae, emphatic; they are not slaves, 'honourable ladies in my service.'

ll. 9–11. Horace states with great conciseness what he has:—honour, wit, and position.

l. 10. **Benigna vena**: vena, as in a mine; benigna, 'bounteous.' Cf. *malignus*, 'niggardly,' e.g. Virg. Aen. vi. 270 'per incertam lunam sub luce maligna.'

ll. 11, 12. **nihil supra Deos lacesso**: lacesso, 'to trouble for,' here governs two accusatives as a verb of asking. So also **flagito amicum largiora**, 'I importune my friend for larger bounty.'

l. 12. **potentem amicum**: Maecenas.

l. 14. **beatus**, like ὄλβιος, means 'rich.'

Sabinis: neut. pl. agreeing with *praedia*, 'rich enough with my single Sabine farm.' Some take satis as meaning 'crops.'

ll. 15, 16. This thought is expanded finely in C. iv. 7. 9. **Truditur dies die** is the same metaphor as *ver proterit aestas*, 'summer treads on the heel of spring.' The moral is the same. Nature shows that all passes: yet on the grave's very brink the rich man begins to build palaces.

ll. 17, 18. **Tu secanda marmora Locas.** *Locare* (*louer*, Fr.) means 'to let' or 'give a contract for.' *Conducere*, 'to hire' or 'take a contract.' The gerundive construction is always used of the thing contracted for.

l. 18. **sub ipsum funus**: so *sub noctem*, 'at nightfall.'

ll. 18, 19. **sepulcri immemor**: a fine touch. 'You give a contract for hewing marble: it would be right if it were for your tomb; but no—you build new habitations "on the brink of the grave."'

ll. 20–22. A well-known difficulty. The Romans had at this period a craze for building houses out into the sea on piles: possibly for convenience in bathing. Cf. C. iii. 24. 3:

> 'Caementis licet occupes
> Tyrrhenum omne tuis et mare Apulicum.'

l. 20. **Baiis**: a fashionable watering-place on the shores of the Lucrine lake: constantly mentioned in Horace, who delighted in its hot springs.

ll. 20, 21. **urges summovere**, 'you hasten on to clear away from your path the beach of the sea which roars against Baiae.' On **summovere** see on 16. 10 supr. The shore is taken as blocking the way; therefore I translate l. 22 **Parum locuples continente ripa** as 'not rich enough while the shore holds you in check.' Wickham, however, says 'not rich enough to thy taste in the possession of the shore of the mainland.' Some also take it as 'the adjoining shore.'

l. 23 sqq. The thought takes a new turn. 'Nay, worse; you are not only short-sighted in your greed; you are unjust, and heap up by fraud gold which cannot buy you a new lease of life. Death is no respecter of persons.'

ll. 23, 24 **Quid quod . . . revellis** = **Quid** (*dicam de hoc*) **quod revellis**? 'What shall I say of that?'

Translate: 'Ay, more than this, you pluck up continually the neighbouring boundary marks of your estate and overleap the marks of your own dependants in your greed.'

l. 23. **usque**, in absolute use, 'incessantly.' Cf.

'an usque
In nostrum iacies verba superba caput.'—Prop. ii. 8. 15.

l. 24. **terminos**: cf. Deut. xxvii. 17 'Cursed be he that removeth his neighbour's landmark.'

l. 25. **clientium**: the fraud, bad enough anyhow, was worse when practised on a *cliens* whom it was his duty to protect. They ranked next to parents; so Virg. Aen. vi. 609 'Pulsatusve parens, et fraus innexa clienti.'

ll. 26–28. The construction is: **Et uxor pellitur et vir (pellitur) ferens in sinu paternos Deos sordidosque natos.**

ll. 26–28. **paternos**: they are evicted from homes where their fathers dwelt; **sordidos**: they are still poor.

l. 27. **ferens Deos**: the images of the Lares.

l. 29. Here the thought returns to l. 19, **struis domos**. 'Build mansions as you will, enlarge your bounds, the mansion most surely in store is the abode of death.'

certior is a predicate.

ll. 29–32. Translate: 'Yet no mansion awaits the rich master with more certainty than the end appointed for him in devouring Orcus.'

There are many ways of taking these lines:

1. (as given) **Nulla aula manet divitem herum certior destinata fine rapacis Orci**, where **fine** is abl. of comparison.

2. **Nulla aula manet divitem herum certior** (*aulâ destinata*) **fine rapacis Orci**, where **fine** is instrumental abl., and *destinatâ* agrees with *aulâ* understood = 'more certain than the mansion marked out for him by the limit of greedy Orcus' (cf. τέλος θανάτοιο), so Wickham.

3. **Nulla destinata aula manet divitem herum, certior fine rapacis Orci.** 'No house that he has planned awaits the rich man more certainly than the end of greedy Orcus.'

The metre seems to indicate that **fine destinata** should go together.

l. 32. **Quid ultra tendis**? 'why aspire beyond?'

ultra: sc. *finem Orci*.

l. 33. **recluditur**, 'is trenched.'

l. 34. **regumque pueris**: the only place in the ode where Horace resolves the iambic into a tribrach.

satelles Orci: Mercury, the conductor of the dead (ψυχοπομπός).

l. 35. **Callidum**, emphatic = 'Prometheus for all his cunning.'

l. 36. **auro captus**, 'won with gold': so *Carmine quo captae*, Virg. Geo. iv. 348. This form of the legend is not elsewhere found.

Hic: sc. *Satelles Orci*, who must surely be Mercury, the escorter of the dead and the giver of safe conduct.

ll. 37, 38. **Tantalum atque Tantali genus**: see on 13. 37 supr.

l. 38. 'He, when summoned to relieve the pauper whose long toil is done, comes to the call—aye, and when unsummoned.' Many have seen in this a reference to Aesop's fable of the old man and Death.

CARMEN XIX.

A fine lyric, describing Bacchus as Horace saw him, in a vision, with the Nymphs and Satyrs about him, instructing them in the Bacchic chant. Compare the similar ode, C. iii. 25.

ll. 1, 2. **docentem carmina.** Tragedy originated in the dithyramb or choric ode to Dionysus: every performance of Greek was an act of worship paid to the god whose altar was the centre of the choric ring. The tragic poet always taught his own chorus, and so διδάσκειν δρᾶμα (*docere fabulam*) was the regular phrase for 'to produce a play.' Here the god is himself the poet teaching the Nymphs, and the Satyrs with their goat thighs prick their ears to listen.

ll. 2-4. **vidi . . . acutas**: the adj. is a predicate.

l. 5. **Euoe**: the Bacchic shout εὐοῖ Βάκχε.

recenti mens trepidat metu, 'the awe of the sight is still on me, my mind is in confusion.'

trepidat, used of swift uncertain motions:

> 'flammae trepidant rotantes
> Vertice fumum.'—C. iv. 11. 11.

l. 6. 'And exults tumultuously with a heart full of the wine god.'

Pleno Bacchi pectore: a sort of abl. absol., there being no present participle to the verb *sum*.

l. 8. **gravi**, 'dread'; the stroke of the thyrsus inspired frenzy.

ll. 9–12. **Fas . . . est mihi . . . iterare**, 'it is lawful for me to sing again and again.' What he has seen, need not be treated as *arcana*.

l. 9. **Thyiadas**: the Bacchantes (θυιάς, from θύειν).

ll. 10, 11. **lactis et uberes . . . rivos**, 'and the rich streams of milk that flowed from the ground.' Cf. Eur. Bacch. 709:

> ὅσαις δὲ λευκοῦ πώματος πόθος παρῆν,
> ἄκροισι δακτύλοισι διαμῶσαι χθόνα
> γάλακτος ἑσμοὺς εἶχον.

'And they that of the whiter draught were fain
With finger-tips raking the soil aside
Found the boon store of milk.'

ll. 13, 14. **Fas et** (supply *iterare*) **beatae coniugis additum stellis honorem.** The prose expression would be *beatae coniugis honorem stellis additae.* It is Ariadne, consort of Bacchus, who is 'added to the stars,' not the honour that is made a star.

ll. 14, 15. **tectaque Penthei Disiecta.** Pentheus, King of Thebes, resisted the introduction of Dionysiac worship: he was driven mad, his palace was thrown to the ground, and he himself was torn to pieces by the Bacchantes on Mount Cithaeron, among whom were his sisters and his mother Agave. See Euripides' fine play the *Bacchae.*

l. 16. **Thracis**, gen. of Thrax.

Lycurgus, king of the Edones in Thrace, also attempted to put down Bacchic rites, and drove out the god Dionysus, and was for his impiety punished by madness and finally torn to pieces by horses.

l. 17. **Tu.** The ode now addresses Bacchus directly.

Translate: 'You sway the rivers, sway the foreign main, and in your revel on cleft mountain peaks braid up with knotted vipers harmlessly the locks of Thracian maids.'

l. 18. **uvidus**, from *uva*; cf.

'Sicci mane die, dicimus uvidi
Cum Sol Oceano subest.'—C. iv. 5. 39.

l. 20. **Bistonidum.** The Bistones were a Thracian people, and Thrace was the special home of the Dionysiac worship. *Bistonides*, lit. 'daughters of the Bistones.'

sine fraude: *fraus* is often used as a legal term meaning 'damage.' So Sall. Cat. 36. 2 'ceterae multitudini diem statuit ante quam sine fraude liceret ab armis discedere,' 'he offered the rest an amnesty on condition of laying down their arms before a fixed date.'

ll. 21 sqq. For the attempt of the Gigantes, cf. C. iii. 4. 49 sqq. Earth, angry with the gods who had slain her children, the Titans, brought forth this brood of monsters who made war on Olympus, piling Pelion upon Ossa in their effort to scale heaven.

ll. 23, 24. **leonis unguibus horribilique mala**, 'with the claws and dread jaw of a lion,' i.e. 'assuming a lion's shape.'

ll. 25–28. Take **quamquam** with **ferebaris** not with **aptior.**

Translate: 'Though, styled more fit for dance and jest and sport, thou wert reputed ill-disposed for fight; yet wert thou the soul of war as thou wast of peace.'

l. 26. **non sat idoneus** (= *parum idoneus*), 'unsuited,'

l. 27. **ferebaris** = *fertur* (it is reported) is common in prose: the personal use for *dicebaris* is rare.

idem: often used as coupling opposite qualities, with the sense 'also': *vir bello fortis idem pace utilis.*

l. 28. **Pacis eras mediusque belli** = *pacis bellique medius*: for the dislocation of *-que*, cf. 17. 16, and inf. 32, *pedes tetigitque crura* for *pedes cruraque tetigit.*

medius. In this sense 'the centre or heart of anything,' cf. 'Mediis sed natus Athenis,' 'a true-bred Athenian.'

> 'Atque auso medias perrumpere milite leges
> Pompeiana reum cinxerunt signa Milonem,'
> Lucan, Phars. i. 322.

where *medias leges* is 'the very seat of law.'

l. 29. **insons**, 'without hurting,' 'Cerberus grew harmless at the sight of thee.'

ll. 29, 30. **aureo cornu decorum.** Bacchus was often represented on coins (never on statues) with the horns of a ram or bull. This element of monstrosity points to the Oriental character of this orgiastic worship, which, as the legends of Lycurgus and Pentheus show, came from Asia by way of Thrace and was opposed by the rulers. It is characteristic of the Greek sanity and sobriety that for purposes of their highest art they did away with these beast-symbols.

ll. 30, 31. **atterens caudam**: rubbing his tail against his legs as a fawning dog does.

l. 31. **recedentis**: sc. *tui*, 'of you as you departed.'

l. 32. **tetigitque crura**: see on l. 28.

CARMEN XX.

A formal 'envoy' like that affixed to Book III. The position of these odes seems to indicate that the arrangement which we have of the lyrics was designed by Horace himself.

It is a fanciful poem in which Horace describes himself as changing into a swan. Swans, according to the old natural history, just before they died became endowed with song.

l. 1. **Non usitata**: because he claimed to be the inventor of Roman lyric poetry; cf. C. iii. 30. 13. 'On no common nor slender pinion shall I sail through the clear air, a bard of hybrid shape; no longer on earth shall be my tarrying; soaring above envy, I shall leave cities behind me.

l. 2. **biformis**: half-man, half-swan; so it is used of the Minotaur, Scylla, and other monsters.

l. 5. **Urbes relinquam**, 'I shall depart from among men.'

Non: to be taken closely with **obibo**.

ll. 6, 7. **quem vocas 'dilecte,'** 'whom thou callest "dear"': an alternative rendering is 'I, dear Maecenas, whom you summon to you': supplying *ad te* with **vocas**. But *vocare* in this sense means, it would seem, only 'to ask to dinner'; and in any case this sense would rob the passage of its point and dignity.

ll. 9–12 describe the metamorphosis in Horace.

l. 9. **iam iam**, 'already.'

l. 10. **pelles**: not used of the human skin. *Deformem pro cute pellem*, Juv. x. 192. 'The rough skin is settling down upon my legs' (as they change into those of a swan).

l. 11. **superne**: anacrusis short, see on 1. 6. 'Above,' i.e. in head and shoulders.

lĕves: note quantity.

l. 13. **Daedaleo | ocior Icaro.** Note the hiatus, which is defensible as occurring at the pause which separates the trochaic part of the verse from the dactylic. Some editors, following certain MSS., read *notior* (more famous). Daedalus, the famous artificer, was imprisoned in Crete by Minos, but made wings for himself and for his son Icarus with which they flew away. Icarus soared too near to the sun, the wax fastenings melted, he fell, and was drowned in the sea called after him, Icarian: see C. iv. 2. 2 sqq.

l. 14. **gementis**, 'groaning under the lash of winds.'

l. 15. **Syrtes Gaetulas.** Gaetulia was a general name for northern Africa, off which lay the Syrtes, a famous quicksand.

ll. 15, 16. **canorus ales**, in app. to *ego*, subject of **visam.** 'I, in guise of a song-bird, shall visit.'

l. 16. **Hyperboreos** = Ὑπερβορέους, lit. 'beyond the north wind.'

l. 17. The ode turns to a more serious prophecy of his universal fame. With this should be compared his less sanguine anticipations in the envoy to Epp. i. (Ep. 20), where he tells his book that after its first bloom is off in Rome, it will cross the seas to Africa or Spain; or for a final ignominy, 'spend a mumbling old age in teaching boys their rudiments.' Each prophecy has been fulfilled to the uttermost.

l. 17. **Me Colchus**: sc. *noscet* from **noscent**, infr. The Colchians lived on the eastern shore of the Black Sea.

qui dissimulat metum: who really fears, but makes show of resistance.

l. 18. **Marsae**: the Marsians were a Sabellian tribe living in the Apennines. Here **Marsae** simply = *Romanae*.

The Dacians, 'who disguised their fear of the Marsian cohort,' lived in Hungary. Augustus more than once had war with them.

l. 19. **Geloni**, Scythians.

peritus. Take this as a predic.: 'the Iberian, grown lettered, shall know my fame.'

l. 20. **Iber**, more correctly *Hiber*, is 'a Spaniard.' *Hiberia*, Epod. 5. 21, is the modern Georgia.

Rhodani potor: a common poetical way of expressing the dwellers by a river. Cf. C. iv. 15. 21, &c.

l. 21. **inani funere**, 'the shadow of a funeral.' So Virg. *Funus inane damus*. Horace means a funeral without a corpse (he being translated to the skies), just as *equus inanis* is a riderless horse.

l. 23. **Compesce clamorem.** A Roman funeral was attended by hired mourners, or 'keeners,' and accompanied by trumpet-blowing on the *tuba*, so it was a noisy performance. Horace says of a loud-voiced braggart, that his clamour would drown the noise of three funerals meeting in the forum; S. i. 6. 43.

APPENDIX I.

TRANSLATION OF ODE VIII. To Barine.

Ulla si iuris.

Did any punishment attend
  Thy former perjuries,
I should believe, a second time,
  Thy charming flatteries:
Did but one wrinkle mark thy face
Or hadst thou lost one single grace.

No sooner hast thou, with false vows,
  Provoked the powers above,
But thou art fairer than before,
  And we are more in love.
Thus Heaven and Earth seem to declare
They pardon falsehood in the fair.

Sure, 'tis no crime vainly to swear
  By every power on high,
And call our buried mother's ghost
  A witness to the lie!
Heaven at such perjury connives,
And Venus with a smile forgives.

The nymphs, and cruel Cupid too,
  Sharpening his pointed dart
On an old hone besmeared with blood,
  Forbear thy perjured heart.
Fresh youth grows up to wear thy chains,
And the old slave no freedom gains.

Thee, mothers for their eldest sons,
  Thee, wretched misers fear,
Lest thy prevailing beauty should
  Seduce the hopeful heir;
New married virgins fear thy charms
Should keep their bridegrooms from their arms.

Sir Charles Sedley. (1639?–1701.)

APPENDIX II.

The Metres.

The twenty odes in this book offer only four varieties of metre.

1. The Alcaic stanza of four lines—

Mo|tum ex Me|tello" | "consule | civicum
Be|llique | causas" | "et vitia | et modos
Lud|umque | Fortun|ae, gra|vesque
Principum am|iciti|as et | iras.

– | – ⏑ | – – || – ⏑ ⏑ | – ⏑ ⏒
– | – ⏑ | – – || – ⏑ ⏑ | – ⏑ ⏒
– | – ⏑ | – – | – ⏑ | – ⏒
– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏒

The first syllable of lines 1, 2 and 3 is called *anacrusis* (ἀνάκρουσις) or upbeat. It is occasionally shortened, see note on C. 1. 6.

Odes 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20.

2. The Sapphic stanza; three Sapphic hendecasyllables followed by a *versus adonius*.

Ulla | si iu|ris" "tibi | peier | ati
Poena | Barin|e" "nocu|isset | unquam,
Dente | si nig|ro" "fier|es vel | uno
Turpior | ungui.

– ⏑ | – – | – || ⏑ ⏑ | – ⏑ | – ⏒ ter
– ⏑ ⏑ | – ⏒

Odes 2, 4, 6, 8, 10, 16.

3. The Fourth Asclepiad. Three verses of the Asclepiad minor type followed by a *versus Glyconeus*.

Nolis | longa ferae" | "bella Numant|iae
Nec dirum | Hannibalem" | "nec Siculum | mare
Poeno | purpureum" | "sanguine moll|ibus
Aptar|i citharae | modis.

– – | – ⏑ ⏑ – || – ⏑ ⏑ – | ⏑ ⏓ ter
– – | – ⏑ ⏑ – | ⏑ ⏓

Ode 12.

4. The Hipponactean; not found elsewhere in Horace.

Non eb|ur neque | aure|um
Mea | renid|et" "in | domo | lacun|ar.

– ⏑ | – ⏑ | – ⏑ | ⏓
⏓ – | ⏑ – | ⏑̄ || – | ⏑ – | ⏑ – | ⏑̄
⏑ ⏑ ⏑

Ode 18.

This is a trochaic dimeter catalectic followed by an iambic trimeter catalectic (catalectic, καταληκτικός, means a verse which terminates with an incomplete foot).

The second verse may (perhaps better) be regarded as a trochaic trimeter brachycatalectic (wanting a foot to complete the measure), the first syllable being *an anacrusis*,

⏓ | – ⏑ | – ⏓ || – ⏑ | – ⏑ | – ⏓

APPENDIX III.

ODE XVII. 27-29.

Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum
Dextra *levasset*.

The ordinary way of stating this in prose would be *Me truncus illapsus* sustulisset, *nisi Faunus ictum* levasset. This is the ordinary type of a conditional sentence, referring to past time in both condition and result, which implies *by its form* that the condition was not fulfilled, and therefore that the result did not ensue. Directly *sustulisset* is read, the reader has no concern as to Horace's safety. 'A falling tree *would have made an end of me*.' What difference does it make that *sustulerat* is used? Wickham says: 'The indicative is a rhetorical exaggeration, "I was dead, had not Faunus stayed the blow."' This overstates the case. The pluperfect indicative for pluperfect subjunctive is a perfectly well recognized variant in such cases, but only occurs in passages of elevated style. Kennedy notes that, as here (and in C. iii. 16. 3 *munierant*), the apodosis generally is placed first in such sentences. Similarly, in English, one might say, 'A falling tree had killed me, had not Faunus interposed'; but in ordinary speech, one would always use 'would have killed.' It is not an irregularity, but a poetical type of the conditional sentence; and, it should be added, when it is used, writers often so arrange the words as to throw emphasis on the result which did not follow. The difference between it and the ordinary structure is merely a difference in tone.

The rhetorical exaggeration, of which Wickham speaks, is found in passages where there is real irregularity of structure—

Pons Sublicius iter paene hostibus dedit, *ni unus vir* fuisset, *Horatius Cocles*—Liv. ii. 10. ('The Sublician

Bridge almost let the enemy across—had it not been for a single man, Horatius.')

Nec veni, *nisi fata locum sedemque* dedissent.

Virg. Aen. xi. 112.

'Nor came I there—had not the fates assigned
My seat and habitation.'

These are deliberate departures from grammar with a rhetorical purpose, like Shakespeare's—

'An I might live to see thee married once,
I have my wish.'—*Romeo and Juliet.*

VOCABULARY.

[A syllable which is naturally short is so marked, though it stands before a combination of consonants making it common, e.g. Ătrides.]

abdo, -ĕre, -dĭdi, -dĭtum, *v.a.*, to hide away.
absum, -esse, -fui, *v.n.*, to be absent.
absūmo, -ĕre, -sūmpsi, -sūmptum, *v.a.*, to consume.
ăcervus, -i, *m.*, heap.
Ăchaemĕnes, -is, *m.*, Achaemenes, a Persian king.
ăcuo, -ĕre, -ui, -ūtum, *v. a.*, to whet.
ăcūtus, -a, -um, *adj.*, sharp.
addo, -ĕre, -dĭdi, -dĭtum, *v. a.*, to add, put to.
ădeo, -īre, -īvi *or* -ii, -ĭtum, *v. a. and n.*, to go to.
ădĭmo, -ĕre, -ēmi, -emptum, *v. a.*, to take away.
adspĭcio, -ĕre, -spexi, -spectum, *v. a.*, to view.
Aeăcus, -i, *m.*, Aeacus, a judge in Hades.
aedes, -is, *f.*, temple, house (*pl.*).
Aegaeus, -a, -um, *adj.*, Aegaean.
Aeŏlĭdēs, -ae, *m.*, son of Aeolus.
Aeŏlius, -a, -um, *adj.*, Aeolian, belonging to the Aeolic School of poetry.
aequē, *adv.*, equally.
aequus, -a, -um, *adj.*, level, just, favourable.
aequo, -āre, -āvi, -atum, *v. a.*, make level, match.
āēr, -ĕris, *m.*, air.
aerātus, -a, -um, *adj.*, bronze-bound.
aestuo, -āre, -āvi, -ātum, *v. n.*, to seethe, swelter.
aestuōsus, -a, -um, *adj.*, seething.
aestus, -ūs, *m.*, heat, tide.
aetas, -ātis, *f.*, age.
aeternus, -a, -um, *adj.*, eternal.
aethēr, -ĕris, *m.*, the air.
aevum, -i, *n.*, age, growth, span of life.
Āfer, -fri, *m.*, African.
affĕro, -ferre, attŭli, allātum, *v. a.*, to bring to.
ăgĕr, agri, *m.*, field, region.
ăgĭto, -āre, -āvi, -ātum, *v. a.*, to toss.
agna, -ae, *f.*, ewe lamb.
ăgo, -ĕre, -ēgi, actum, *v. a.*, to do, act, drive, carry.
ālă, -ae, *f.*, wing.
albus, -a, -um, *adj.*, white.
Alcaeus, -i, *m.*, Alcaeus, a lyric poet.
ālea, -ae, *f.*, hazard.
ālĕs, -ĭtis, *adj.*, winged; *subst. m. f.*, bird.
ăliunde, *adv.*, from elsewhere.
ălius, -a, -ud, *adj.*, different.
altĕr, -ĕra, -erum, *adj.*, one of two, the other.
altus, -a, -um, *adj.*, high, deep.

ămābĭlis, -e, *adj.*, loveable.
ămārus, -a, -um, *adj.*, bitter.
ambĭguus, -a, -um, *adj.*, wavering, doubtful.
ămīcĭtia, -ae, *f.*, friendship.
ămīcus, -i, *m.*, friend.
ămīcus, -a, -um, *adj.*, friendly.
amnis, -is, *m.*, river.
ămo, -āre, -āvi, -ātum, *v. a.*, to love.
ămoenus, -a, -um, *adj.*, lovely.
ămor, -ōris, *m.*, love.
amplus, -a, -um, *adj.*, large.
ăn, *conj.*, or, whether.
ancilla, -ae, *f.*, handmaid.
anguis, -is, *m.*, snake.
angŭlus, -i, *m.*, corner.
angustus, -a, -um, *adj*, narrow.
ănĭma, -ae, *f.*, soul.
ănĭmōsus, -a, -um, *adj.*, spirited.
ănĭmus, -i, *m.*, spirit.
annus, -i, *m.*, year.
Antĭlŏchus, -i, *m.*, Antilochus, son of Nestor.
antrum, -i, *n.*, grotto.
ăpium, -i, *n.*, parsley.
appāreo, -ēre, -ui, -ĭtum, *v. n.*, to appear, to show oneself.
appōno, -ĕre, -pŏsui, -pŏsĭtum, *v. a.*, add to.
apto, -āre, -āvi, -ātum, *v. a.*, to fit, adjust.
aptus, -a, -um, *adj.*, fit.
Ăquĭlo, -ōnis, *m.*, North wind.
ăquōsus, -a, -um, *adj.*, watery.
Ărabs, -ăbis, *m.*, Arab.
ărātrum, -i, *n.*, plough.
arbĭter, -tri, *m.*, governor.
arbor, arbos, -ŏris, *f.*, tree.
Arctos, -i, *f.*, The Bear (the constellation).
arcus, -ūs, *m.*, bow.
ardeo, -ēre, arsi, arsum, *v. n.* to be on fire, to be in love.
arduus, -a, -um, *adj.*, steep, arduous.
argentum, -i, *n.*, silver.
Argēus, -a, -um, *adj.*, Argive.
ārĭdus, -a, -um, *adj.*, dry, parched.
Armĕnius, -a, -um, *adj.*, Armenian.
armă, -ōrum, *n. pl.*, arms.
arx, -cis, *f.*, citadel.
asper, -ĕra, -ĕrum, *adj.*, rough, harsh.
Assȳrius, -a, -um, *adj.*, Assyrian.
astrum, -i, *n.*, star.
ăt, *conj.*, but.
āter, -tra, -trum, *adj.*, black.
atque, *conj.*, and.
Ătrīdes, -ae, *m.*, son of Atreus, Agamemnon.
ātrox, -ōcis, *adj.*, fierce, cruel.
Attălus, -i, *m.*, Attalus, king of Pergamus.
attĕro, -ĕre, -trīvi, -trītum, *v. a.*, to rub against.
audio, -īre, -ii *or* -īvi, -ītum, *v. a.*, to hear.
aufĕro, -ferre, abstŭli, ablātum, *v. a.*, to remove.
aula, -ae, *f.*, hall.
Aulon, -ōnis, *m.*, Aulon, 'the Hollow,' a valley near Tarentum.
aura, -ae, *f.*, breeze, effluence.
aureus, -a, -um, *adj.*, golden.
auris, -is, *f.*, ear.
aurum, -i, *n.*, gold.
auspĭcium, -i, *n.*, auspice, omen.
Auster, -tri, *m.*, the South wind.
aut, *conj.*, or.
Autumnus, -i, *m.*, Autumn.
ăvārus, -a, -um, *adj.*, greedy, avaricious.
āversus, -a, -um, *part.*, averse from.
ăvĭdus, -a, -um, *adj.*, greedy.

bāca, -ae, *f.*, berry.
bacchor, -āri, -ātus sum, *v. dep. n.*, to revel.
Bacchus, -i, *m.*, Bacchus, the wine god.

Baiae, -ārum, *f. pl.*, Baiae, a bathing-place on the Lucrine lake.
barbărus, -a, -um, *adj.*, barbarous, outlandish.
Bārīnē, -es, *f.*, Barine, a girl's name
beātus, -a, -um, *adj.*, blessed, rich.
bellĭcōsus, -a, -um, *adj.*, warlike.
bellum, -i, *n.*, war.
bēlua, -ae, *f.*, beast.
bĕnĕ, *adv.*, well.
bĕnignus, -a, -um, *adj.*, lavish.
beo, -āre, -āvi, -ātum, *v. a.*, to make happy.
bĭbo, -ĕre, bĭbi, *no sup.*, *v. a.*, to drink.
bĭformis, -e, *adj.*, of two forms, hybrid.
bĭs, *num. adv*, twice.
Bistŏnĭdes, *gen.*, -um, *f.*, Bistonides, women of Thrace.
bŏnus, -a, -um, *adj.*, good, kind.
Bospŏrus, -i, *m.*, Bosphorus.
brāchium, -ii, *n.*, arm.
brĕvis, -e, *adj.*, short, small.
Brīsēĭs, -ĭdis, *f.*, Briseis, the concubine of Achilles.
brūma, -ae, *f.*, midwinter.
Brūtus, -i, *m.*, Brutus, the tyrannicide.

căḍo, -ĕre, cĕcĭdi, cāsum, *v. n.*, to fall.
cădūcus, -a, -um, *adj.*, prone to fall.
cădus, -i, *m.*, wine-pot.
Caecŭbus, -a, -um, *adj.*, Caecuban, a wine.
caecus, -a, -um, *adj.*, blind, unseen.
caedes, -is, *f.*, slaughter.
caelebs, -ĭbis, *adj.*, unwedded, bachelor.
caelum, -i, *n.*, sky, heaven.
caespes, -ĭtis, *m.*, sod.
caleo, -ēre, -ui, *no sup.*, *v. n.*, to be warm.
callĭdus, -a, -um, *adj.*, cunning.
Cămēna, -ae, *f*, Muse (the Latin name).
campus, -i, *m.*, park.
cānĭtiēs, -ēi, *f.*, greyness.
cănōrus, -a, -um, *adj.*, tuneful.
Cantăber, -bri, *m.*, Cantabrian, a Spanish race.
canto, -āre, -āvi, -ātum, *v. a.*, to sing.
cantus, -ūs, *m.*, song.
cānus, -a, -um, *adj.*, grey, hoary.
căpax, -ācis, *adj.*, capacious.
căpillus, -i, *m*, hair.
căpio, -ĕre, cēpi, captum, *v. a.*, to catch, to win over.
Căprĭcornus, -i, *m*, Capricorn, a sign of the zodiac.
căprīpēs, -pĕdis, *adj.*, goat-footed.
captīva, -ae, *f.*, captive.
căput, -ĭtis, *n.*, head.
căreo, -ēre, -ui, -ĭtum, *v. n.*, to be without, be free from, to keep away from.
carmen, -ĭnis, *n.*, song, incantation.
carpo, -ĕre, -psi, -ptum, *v. a.*, to pluck; *carpere iter*, to travel one's road.
cārus, -a, -um, *adj.*, dear.
Caspius, -a, -um, *adj.*, Caspian.
cāsus, -ūs, *m.*, fall.
cătēna, -ae, *f.*, chain.
Căto, -ōnis, *m.*, Cato (the censor, 15. 11; of Utica, 1. 24).
cauda, -ae, *f.*, tail.
causa, -ae, *f.*, cause.
cautus, -a, -um, *adj.*, wary.
căveo, -ēre, cāvi, cautum, *v. n.*, to beware.
căvus, -a, -um, *adj.*, hollow
Cĕcrŏpius, -a, -um, *adj*, Cecropian (Attic).

cēdo, -ĕre, cessi, cessum, *v. n.*, to yield, to retire from.
cĕlĕber, -bris, -bre, *adj.*, crowded.
cĕler, -is, -e, *adj.*, swift.
celsus, -a, -um, *adj.*, high.
cēna, -ae, *f.*, dinner.
census, -ūs, *m.*, property.
centĭceps, -cĭpĭtis, *adj.*, hundred-headed.
centĭmănus, *adj.*, having a hundred hands.
Cerbĕrus, -i, *m.*, Cerberus, the watch-dog of Hades.
cĕrĕbrum, -i, *n*, brain.
certē, *adv.*, certainly.
certo, -āre, -āvi, -ātum, *v. n.*, to strive, contend with, rival.
certus, -a, -um, *adj.*, sure.
cervix, -īcis, *f.*, neck.
cervus, -i, *m.*, stag.
Cēus, -a, -um, *adj.*, Cean, like that of Simonides of Ceos.
Chĭmaera, -ae, *f.*, Chimaera, a fabulous monster.
Chlōris, -ĭdis, *f.*, name of a woman.
chŏrēa, -ae, *f.*, dancing ring.
chŏrus, -i, *m.*, band of dancers.
cĭbōrium, -ii, *n.*, goblet.
cĭnis, -ĕris, *m.*, ash.
circum *and* circā, *prep.*, about.
cĭthăra, -ae, *f.*, zither.
cĭtus, -a, -um, *adj.*, swift.
cīvĭcus, -a, -um, *adj.*, civil (war).
clāmor, -ōris, *m.*, shout, noise.
clārus, -a, -um, *adj.*, bright, famous.
claudo, -ĕre, -si, -sum, *v. a.*, to shut, to close, to conclude.
clāvis, -is, *f.*, key.
cliens, -tis, *m.*, client.
clienta, -ae, *f.*, female client, dependant.
Cnĭdius, -a, -um, *adj.*, Cnidian.
Cōcȳtos, -i, *m.*, Cocytus.
coĕmo, -ĕre, -ēmi, -emptum, *v. a.*, to buy up.
coërceo, -ēre, -ui, -ĭtum, *v. a.*, to imprison, confine.
cōgĭto, -āre, -āvi, -ātum, *v. a.*, to ponder, reflect, think.
cōgo, -ĕre, coēgi, coactum, *v. a.*, to force, to drive.
cŏhĭbeo, -ēre, -ui, -ĭtum, *v. a.*, to restrain, imprison.
cŏhors, -hortis, *f.*, company.
Colchus, -i, *m.*, a Colchian, a tribe east of the Black Sea.
Colchus, -a, -um, *adj.*, Colchian.
collum, -i, *n.*, neck.
cŏlo, -ĕre, -ui, cultum, *v. a.*, to cultivate, worship.
cŏlōnus, -i, *m.*, farmer.
cŏlor, -ōris, *m.*, colour.
cŏlŭmen, -ĭnis, *n.*, support, protection.
cŏlumna, -ae, *f.*, pillar.
cŏma, -ae, *f.*, hair, (metaph.) leaf, flower.
cŏmes, -ĭtis, *m. and f.*, companion.
commūnis, -e, *adj.*, common.
cōmo, -ĕre, compsi, comptum, *v. a.*, to braid up.
compār, -păris, *adj.*, matched, *subs.*, mate.
compesco, -cĕre, -cui, *v. a.*, to restrain.
concha, -ae, *f.*, shell.
concĭpio, -ĕre, -cēpi, -ceptum, *v. a.*, to conceive, imagine.
condo, -ĕre, -dĭdi, -dĭtum, *v. a.*, to store away.
coniux, -ŭgis, *f.*, spouse.
consentio, -īre, -sensi, -sensum, *v n.*, to sympathize, to agree with.
consĭlium, -i, *n.*, plan, policy.
consŏcio, -āre, -āvi, -ātum, *v. a.*, to associate, couple.
consŭlāris, -e, *adj.*, of a consul.
consŭlo, -ĕre, -ŭlui, -ultum, *v. n.*, to deliberate, consult.

contĭnĕo, -ēre, -ui, -tentūm, *v. a. and n.*, to restrain, hold in.
contrăho, -ĕre, -traxi, -tractum, *v a.*, to furl.
contrĕmisco, -ĕre, -trĕmui, *no sup.*, *v. n. and a.*, to tremble.
cōpĭa, -ae, *f*, plenty, supply, provision for.
cornū, -ūs, *n.*, horn.
cŏrōna, -ae, *f.*, garland.
corpus, -ŏris, *n.*, body.
cōs, cōtis, *f.*, whetstone.
cŏthurnus, -i, *m.*, buskin.
crēdo, -ĕre, -dĭdi, -dĭtum, *v a.*, to believe.
crĕpo, -āre, -ui, -ĭtum, *v. n and a.*, to make a noise, to clap.
cresco, -ĕre, crēvi, crētum, *v. n.*, to increase, to grow.
crīnis, -is, *m.*, hair.
Crispus, -i, *m.*, Crispus Sallustius, grand-nephew of the historian.
crŭentus, -a, -um, *adj.*, bloody.
crŭor, -ōris, *m.*, blood.
crūs, -ūris, *n.*, leg.
cum, *prep.*, with.
cumba, -ae, *f.*, skiff.
cunctus, -a, -um, *adj.*, all.
cŭpīdo, -ĭnis, *m.*, desire, love.
cŭpressus, -i, *f.*, cypress.
cūr, *adv.*, why.
cūra, -ae, *f.*, care, woe.
cūria, -ae, *f.*, senate.
cūro, -āre, -āvi, -ātum, *v. a.*, to care, to make it one's task.
curro, -ĕre, cŭcurri, cursum, *v. n.*, to run.
custos, -ōdis, *m.*, guardian.

Dācus, -i, *m*, a Dacian, a Hungarian people.
Daedălēus, -a, -um, *adj.*, of Daedalus, the famous artificer.
Dalmătĭcus, -a, -um, *adj.*, Dalmatian.
dămno, -āre, -āvi, -ātum, *v. a.*, to condemn.
Dănaus, -i, *m.*, Danaus, a legendary king.
daps, dăpis, *f.*, banquet.
Daunius, -a, -um, *adj.*, Daunian, Italian.
dē, *prep.*, about, from.
dēbeo, -ēre, -ui, -ĭtum, *v. a.*, to owe, to be bound to.
dēcēdo, -ĕre, -cessi, -cessum, *v. n.*, to depart, to yield the palm to.
dĕcempĕda, -ae, *f.*, ten-foot rule.
dēcĭdo, -ĕre, -cĭdi, *no sup.*, *v. n.*, to fall.
dēcĭpĭo, -ĕre, -cēpi, -ceptum, *v. a.*, to deceive.
dēcŏlōro, -āre, -āvi, -ātum, *v. a.*, to discolour.
dĕcor, -ōris, *m*, grace.
dĕcōro, -are, -āvi, -ātum, *v. a.*, to decorate, do honour to.
dĕcōrus, -a, -um, *adj.*, comely.
dĕcus, -ŏris, *n.*, honour.
dēdĕcet, -ēre, -dĕcuit, *v. impers.*, it misbecomes.
dēdŏceo, -ēre, -dŏcui, -doctum, *v. a.*, to unteach.
dēdūco, -ĕre, -xi, -ctum, *v. a.*, to bring into.
dēfĕro, -ferre, -tŭli, -lātum, *v. a.*, to tender to.
Dellius, -ii, *m.*, Dellius, a friend of Horace.
dēmitto, -ĕre, -mīsi, -missum, *v. a.*, to send down.
dēmo, -ĕre, dempsi, demptum, *v. a.*, to take away.
dens, -tis, *m.*, tooth.
densus, -a, -um, *adj.*, thick.
dēpōno, -ĕre, -pŏsui, -pŏsĭtum, *v. a.*, to lay down.
dēprŏpĕro, -āre, -āvi, -ātum, *v. a.*, to make hastily, to improvise.
dēsĭno, -ĕre, -īvi *or* -ii, -ĭtum, *v. n.*, to cease.

destīno, -āre, -āvi, -ātum, *v.a.*, to appoint.
dēsum, -esse, -fui, *v.n.*, to be absent, lacking.
dĕtorqueo, -ēre, -torsi, -tortum, *v.a.*, to bend aside.
dĕus, -i, *m.*, god.
dēvius, -a, -um, *adj.*, straying.
dextĕra (or dextra), -ae, *f.*, right hand.
diădēma, -ătis, *n.*, diadem.
Diāna, -ae, *f.*, Diana, the moon goddess.
dīco, -ĕre, -xi, -ctum, *v.a.*, to say, sing, tell.
dies, -ēi, *m. and f. in sing.*, day, time.
dĭgĭtus, -i, *m.*, finger.
dignus, -a, -um, *adj.*, worthy.
dīlĭgo, -ĕre, -lexi, -lectum, *v.a.*, to love.
Diōnaeus, -a, -um, *adj.*, Dionaean, sacred to Venus.
dīrus, -a, -um, *adj.*, dread.
discerno, -ĕre, -crēvi, -crētum, *v.a.*, to separate, mark off.
disco, -ĕre, dĭdĭci, *no sup.*, *v.a.*, to learn.
discrīmen, -ĭnis, *n.*, distinction, means of discerning.
disiĭcio, -ĕre, -iēci, -iectum, *v.a.*, to shatter.
dissĭdeo, -ēre, -sēdi, -sessum, *v.n.*, to differ from.
dissĭmŭlo, -āre, -āvi, -ātum, *v.a.*, to dissemble.
dissĭpo, -āre, -āvi, -ātum, *v.a.*, to scatter.
distinguo, -ere, -nxi, -nctum, *v.a.*, to diversify, to fleck.
dīvello, -ĕre, -vulsi, -vulsum, *v.a.*, to pluck away from.
dīves, -ĭtis, *adj.*, rich.
dīvĭdo, -ĕre, -vīsi, -vīsum, *v.a.*, to separate.
dīvĭtiae, -ārum, *f. pl.*, riches.
dīvus, -i, *m.*, god; the open air.
do, dăre, dĕdi, dătum, *v.a.*, to give; *dare brachia*, to toss the arms.
dŏceo, -ēre, -ui, doctum, *v.a.*, to teach.
dŏlōsus, -a, -um, *adj*, crafty.
dŏmĭna, -ae, *f.*, lady, mistress.
dŏmĭnus, -i, *m.*, lord, master.
dŏmo, -āre, -ui, -ĭtum, *v.a*, to tame.
dŏmus, -ūs, *f.*, house.
dūco, -ĕre, -xi, -ctum, *v.a.*, to bring on, to lead.
dulcis, -e, *adj.*, sweet.
dum, *conj.*, while.
dūrus, -a, -um, *adj.*, hard, cruel.
dux, dŭcis, *m.*, leader.

ĕbŭr, -ŏris, *n.*, ivory.
ĕburnus, -a, -um, *adj.*, of ivory.
ĕdax, -ācis, *adj.*, eating.
Ēdōni, -ōrum, *m. pl.*, Edonian, Thracian.
ēheu, *interject.*, alas.
ēlĭcio, -ĕre, -ui, -ĭtum, *v.a.*, to entice out.
ēnāvĭgo, -āre, -āvi, -ātum, *v.a.*, to sail to the end.
ĕnim, *conj.*, for.
ēnĭtesco, -ĕre, ēnĭtui, *no sup*, *v.n.*, to shine out.
eo, īre, īvi *or* ii, ĭtum, *v.n.*, to go.
eōdem, *adv.*, to the same place.
ĕqua, -ae, *f.*, mare.
ĕques, -ĭtis, *m.*, horseman.
ĕquĭto, -āre, -āvi, -ātum, *v.n.*, to ride.
ĕquus, -i, *m.*, horse.
ērgō, *adv*, therefore.
ērĭpio, -ĕre, -ui, -reptum, *v.a.*, to rescue from.
erro, -āre, -āvi, -ātum, *v.n.*, to wander.
Euius, -ii, *m.*, Evius, Bacchus.
Eumĕnĭdes, -um, *f.*, The Furies.
euoe, *interject*, Evoe, Ho!
Eurus, -i, *m.*, the East wind.

ēvinco, -ĕre, -vīci, -victum, *v. a.*, to drive from the field.
ex, *prep.*, from, out of.
exănĭmo, -āre, -āvi, -ātum, *v. a.*, to kill.
excĭpio, -ĕre, -cēpi, -ceptum, *v. a.*, to catch, welcome.
exclūdo, -ĕre, -clūsi, -clūsum, *v. a.*, to shut out.
exeo, -īre, -īvi *or* -ii, -ĭtum, *v. n.*, to go out.
exĭgo, -ĕre, -ēgi, -actum, *v. a.*, to drive out.
exĭguus, -a, -um, *adj.*, scanty.
exĭmo, -ĕre, -ēmi, -emptum, *v. a.*, to remove from among.
exĭtium, -ii, *n.*, destruction.
expĕdit, *v. impers.*, it profits.
expio, -āre, -āvi, -ātum, *v. a.*, to atone for.
expleo, -ēre, -ēvi, -ētum, *v. a.*, to fill up.
exsĭlium, -i, *n.*, exile.
exsŭl, -ŭlis, *m.*, an exile.
exstruo, -ĕre, -xi, -ctum, *v. a.*, to build up.
extendo, -ĕre, -tendi, -tensum *or* -tentum, *v. a.*, to spread.

făcĭlis, -e, *adj.*, easy, easily won.
Fălernus, -a, -um, *adj.*, Falernian, a wine.
fallo, -ĕre, fĕfelli, falsum, *v. a.*, to be false to, to cheat, deceive.
falsus, -a, -um, *adj.*, false.
fāma, -ae, *f.*, repute.
fas, *indecl.*, *n.*, right.
fătīgo, -āre, -āvi, -ātum, *v. a.*, to wear out, jade.
fātum, -i, *n.*, fate.
Faunus, -i, *m.*, Faunus, the god of country places.
făvilla, -ae, *f.*, ash.
fĕrio, -īre, *no pf. and sup.*, *v. a.*, to strike, sacrifice.
fĕro, ferre, tŭli, lātum, *v. a.*, to carry, to report; *ferre pedem*, 'to dance.'

fĕrox, -ōcis, *adj.*, proud, fierce, wild.
fertīlis, -e, *adj.*, fertile.
fĕrus, -a, -um, *adj.*, wild.
fervĭdus, -a, -um, *adj.*, glowing.
fessus, -a, -um, *adj.*, wearied.
festus, -a, -um, *adj.*, festal.
fĭdēlis, -e, *adj.*, loyal.
fĭdes, -ēi, *f.*, faith, honour.
fĭdes, -ĭs, *f.*, a string of an instrument.
fīdus, -a, -um, *adj.*, faithful.
fīlum, -i, *n.*, thread.
fīnis, -is, *m. and f.*, end, limit.
fīo, fiĕri, factus sum, to become, be made.
flāgĭto, -āre, -āvi, -ātum, *v. a.*, to demand, clamour for.
flāgro, -āre, -āvi, -ātum, *v. n.*, to be burning.
flāvus, -a, -um, *adj.*, yellow.
flēbĭlis, -e, *adj.*, plaintive.
flecto, -ĕre, -xi, -xum, *v. a.*, to bend, sway.
flĕo, -ēre, -ēvi, -ētum, *v. n. and a.*, to weep.
flōs, -ōris, *m.*, flower, bloom.
fluctus, -us, *m.*, wave.
flūmen, -ĭnis, *n.*, river.
fluvius, -ii, *m.*, river.
fŏlium, -ii, *n.*, leaf.
fons, -tis, *m.*, fount, source.
forma, -ae, *f.*, beauty.
formīdŏlōsus, -a, -um, *adj.*, awful.
forsăn, *adv.*, perchance.
fortis, -e, *adj.*, brave.
fortuītus, -a, -um, *adj.*, chance-come.
fortūna, -ae, *f.*, fortune.
frango, -ĕre, frēgi, fractum, *v. a.*, to break, shatter.
frāter, -tris, *m.*, brother.
fraus, -dis, *f.*, hurt, fraud.
frĕquens, -tis, *adj.*, crowded, frequent.
frĕtum, -i, *n.*, tide (lit. strait).

frons, -tis, *f.*, forehead.
frustrā, *adv.*, in vain.
fŭga, -ae, *f.*, flight.
fŭgax, -ācis, *adj.*, flying.
fŭgio, -ĕre, fūgi, fŭgĭtum, *v. n. and a.*, to flee, to be banished, to flee from.
fulgeo, -ēre, fulsi, *no sup.*, *v. n.*, to shine.
fulgor, -ōris, *m*, flash.
fulgur, -ŭris, *n.*, lightning bolt.
fungor, -i, functus sum, *v. dep. a.*, to discharge, perform, live through.
fūnus, -ĕris, *n.*, funeral.
fŭriōsus, -a, -um, *adj.*, raging.
fŭro, -ĕre, -ui, *v. n.*, to be crazy.
furvus, -a, -um, *adj.*, dark, gloomy.

Gādēs, -ium, *f. pl.*, Gades, Cadiz.
Gaetūlus, -a, -um, *adj.*, Gaetulian, Moorish.
Gălaesus, -i, *m.*, Galaesus, a river near Tarentum.
Gargānus, -i, *m.*, Garganus, a mountain in Apulia.
gaudeo, -ēre, gāvīsus sum, *v. n.*, to rejoice.
gāza, -ae, *f.*, treasure.
gĕlĭdus, -a, -um, *adj.*, cold.
Gĕlōni, -ōrum, *m. pl.*, the Gelonians, a Scythian tribe.
gemma, -ae, *f.*, gem.
gĕmo, -ĕre, -ui, -ĭtum, *v. n. and a.*, to moan, bemoan.
gĕnĕr, -ĕri, *m.*, son-in-law.
gens, -tis, *f.*, race, mankind.
gĕnus, -ĕris, *n.*, descent, progeny.
Gērўōnēs, -is, *m.*, Geryon, a fabulous giant.
gĭgas, -antis, *m.*, giant.
glăcies, -ēi, *f.*, ice.
Graius, -a, -um, *adj.*, Greek.
grāmen, -ĭnis, *n.*, grass.
grandis, -e, *adj.*, great.
grăvis, -e, *adj.*, heavy, grievous, fatal.
grex, grĕgis, *m.*, flock.
Grosphus, -i, *m.*, Grosphus, a friend of Horace.
gurgĕs, -ĭtis, *m.*, stream, pool.
Gyas, -ae, *m.*, Gyas, a giant.
Gȳges, -is *or* -ae, *m.*, Gyges, a page.

Hādria, -ae, *m.*, the Adriatic.
Hannĭbal, -ălis, *m.*, Hannibal.
Hector, -ŏris, *m.*, Hector, a Trojan hero.
Hērcŭleus, -a, -um, *adj.*, Herculean, of Hercules.
hērēs, -ēdis, *m.*, heir.
hĕrus, -i, *m.*, master.
Hespĕria, -ae, *f.*, Hesperia, Italy.
Hespĕrius, -ă, -um, *adj.*, Hesperian, Italian.
hic, haec, hoc, *demonst. pron.*, this.
hiems, -ĕmis, *f.*, winter, storm.
hinnītus, -ūs, *m.*, neighing.
Hirpīnus, -i, *m.*, Hirpinus, a friend of Horace.
hispĭdus, -a, -um, *adj.*, shaggy.
histŏria, -ae, *f.*, history.
hŏmo, -ĭnis, *m.*, man.
hŏnestus, -a, -um, *adj.*, honourable.
hŏnos, -ōris, *m.*, rank, grace.
hōra, -ae, *f.*, hour, time.
horresco, -ĕre, horrui, *no sup.*, *v. n. and a.*, to shudder at, be afraid of.
horrĭbĭlis, -e, *adj.*, horrible.
hospes, -ĭtis, *m.*, stranger.
hospĭtālis, -e, *adj.*, hospitable.
hostis, -is, *m.*, foe.
hūc, *adv.*, hither.
hŭmĭlis, -e, *adj.*, low-lying.
hȳdrops, -ōpis, *m.*, dropsy.
Hȳlaeus, -i, *m.*, Hylaeus, a centaur.

Hȳmettius, -a, -um, *adj.*, Hymettian.
Hȳmettus, -i, *m.*, Hymettus, a mountain in Attica.
Hȳperbŏreus, -a, -um, *adj.*, Hyperborean, Arctic.

iăceo, -ēre, -ui, -ĭtum, *v. n.*, to lie, to be fallen.
iăcŭlor, -āri, -ātus sum, *v. dep. a.*, to hurl a javelin, to aim at.
iam, *adv.*, now, already, presently.
ĭbĭ, *adv.*, there.
Ĭber, -ēris, *m.*, a Spaniard; more correctly *Hiber.*
Īcărus, -i, *m.*, Icarus, son of Daedalus.
ictus, -ūs, *m.*, stroke, beat.
īdem, eădem, ĭdem, *pron.*, the same.
ĭdōneus, -a, -um, *adj.*, fit.
ignārus, -a, -um, *adj.*, ignorant.
igneus, -a, -um, *adj.*, fiery.
ignis, -is, *m.*, fire.
ignōtus, -a, -um, *adj.*, unknown.
illābor, -i, -lapsus sum, *v. dep. n.*, to fall on.
illăcrĭmābĭlis, -e, *adj.*, ruthless.
ille, -a, -ud, *pron. demonst.*, he.
imber, -bris, *m.*, shower.
immĕmor, -ŏris, *adj.*, unmindful.
immĕrens, -entis, *adj.*, guiltless.
immītis, -e, *adj.*, unripe.
impius, -a, -um, *adj.*, impious, unnatural.
impōno, -ĕre, -pŏsui, -pŏsĭtum, *v. a.*, to set on board.
impŏtens, -entis, *adj.*, powerless, uncontrollable.
imprōvīsus, -a, -um, *adj.*, unforeseen.
impūbes, -is *and* -ĕris, *adj.*, ungrown, youthful.
in, *prep.*, in, into, for.
Īnăchus, -i, *m.*, king of Argos.
ĭnaequālis, -e, *adj.*, fitful.
ĭnānis, -e, *adj.*, empty, lifeless.
incēdo, -ĕre, -cessi, -cessum, *v. n.*, to walk.
incrēdĭbĭlis, -e, *adj.*, incredible.
indĕcōrus, -a, -um, *adj.*, dishonourable, unseemly.
indoctus, -a, -um, *adj.*, untaught.
indŏmĭtus, -a, -um, *adj.*, untamed.
indulgeo, -ēre, -si, -tum, *v. n. and a.*, to indulge, give way to.
ĭners, -tis, *adj.*, numb, torpid.
infāmis, -e, *adj.*, infamous.
infĕriae, -ārum, *f. pl.*, the shades.
infestus, -a, -um, *adj.*, hostile.
infĭmus, -a, -um, *adj.*, lowest.
informis, -e, *adj.*, shapeless, unsightly.
ingĕnium, -ii, *n.*, wit.
ingens, -ntis, *adj.*, huge.
ĭnĭmīcus, -a, -um, *adj.*, hostile.
ĭnīquus, -a, -um, *adj.*, unjust, unfriendly.
ĭnops, -ŏpis, *adj.*, poor.
inquam, *v. irreg. and defect.*, I say.
insĕro, -ĕre, -ui, -rtum, *v. a.*, to put into *or* among.
insignis, -e, *adj.*, glorious.
insŏlens, -ntis, *adj.*, over-weening.
insons, -ontis, *adj.*, guiltless, harmless.
insto, -āre, -stĭti, -stātum, *v. n.*, to press on, threaten.
intĕger, -ra, -rum, *adj.*, whole, unblemished.
inter, *prep.*, among.
interdum, *adv.*, sometimes.
intĕreo, -īre, -ii *or* -īvi, -ĭtum, *v. n.*, to die.
intĕrest, *impers. v.*, it makes a difference.
intĕrior, -us, *compar. adj.*, inner.

intonsus, -a, -um, *adj.*, unshorn.
intorqueo, -ēre, -torsi, -tortum, *v. a.*, to entwine.
intrā, *prep.*, within.
inultus, -a, -um, *adj.*, unavenged.
invĭdeo, -ēre, -vīdi, -vīsum, *v. n. and a.*, to envy, grudge.
invĭdia, -ae, *f.*, envy.
invīsus, -a, -um, *adj.*, hated.
iŏcus, -i, *m.*, jest.
ipse, -a, -um, *pron.*, himself.
irrĕtortus, -a, -um, *adj.*, not turned back.
ĭtă, *adv.*, so.
Ītălus, -a, -um, *adj.*, Italian.
ĭter, ĭtĭnĕris, *n.*, journey.
ĭtĕro, -āre, -āvi, -ātum, *v. a.*, to repeat.
iŭbeo, -ēre, iussi, iussum, *v. a.*, to order.
iūdĭco, -āre, -āvi, -ātum, *v. a.*, to judge.
iūgĕrum, -i, *n.*, an acre.
iŭgum, -i, *n.*, yoke.
Iŭgurtha, -ae, *m.*, Jugurtha, a Numidian king.
iungo, -ĕre, iunxi, iunctum, *v. a.*, to join, couple.
Iūno, -ōnis, *f.*, Juno.
Iuppĭter, Iŏvis, *m.*, Jupiter.
ius, iūris, *n.*, right, law.
iustĭtia, -ae, *f.*, justice.
iŭvenca, -ae, *f.*, heifer, (metaph.) girl.
iŭvencus, -i, *m.*, steer, (metaph.) youth.
iŭvĕnis, -is, *m. and f.*, a youth.
iŭventas, -ātis, *f.*, youth (personified).
iŭvo, -āre, iūvi, iūtum, *v. a.*, to help.

lăbor, -ōris, *m.*, toil, anguish.
lābor, -i, lapsus sum, *v. dep. n.*, to slip.
lăbōro, -āre, -āvi, -ātum, *v. n.*, to strain.
lac, -tis, *n.*, milk.
Lăcaena, *f. adj.*, a Spartan woman.
lăcesso, -ĕre, -īvi, -ītum, *v. a.*, to harass, provoke, trouble.
Lăco, -ōnis, *adj.*, Spartan.
Lăcōnĭcus, -a, -um, *adj.*, Spartan.
lăcrĭma, -ae, *f.*, tear.
lăcūnar, -āris, *n.*, fretted ceiling.
lăcus, -ūs, *m.*, lake.
laetĭtia, -ae, *f.*, joy.
laetor, -āri, -ātus sum, *v. dep. n.*, to rejoice.
laetus, -a, -um, *adj.*, joyful.
Lălăgē, -ēs, *f.*, a woman's name.
lamna, -ae, *f.*, silver plate.
lāna, -ae, *f.*, wool.
languĭdus, -a, -um, *adj.*, sluggish.
languor, -ōris, *m.*, languor.
Lăpĭthae, -ārum, *m. pl.*, the Lapithae, a Thracian race.
lăqueātus, -a, -um, *adj.*, panelled.
largus, -a, -um, *adj.*, lavish.
lascīvus, -a, -um, *adj.*, wanton.
lassus, -a, -um, *adj.*, tired.
lātē, *adv.*, widely.
Lătīnus, -a, -um, *adj.*, Latin.
lătus, -ĕris, *n.*, side, frame (of a man).
laudo, -āre, -āvi, -ātum, *v. a.*, to praise.
laurea, -ae, *f.*, laurel.
laurus, -i *or* -ūs, *f.*, bay.
lăvo, -ĕre (*in Hor.*) *or* -āre, lăvāvi *or* lāvi, lăvātum, lautum *or* lōtum, *v. a.*, to wash.
lēnis, -e, *adj.*, gentle, soft.
lēnĭter, *adv.*, softly.
lentus, -a, -um, *adj.*, slow, lazy, phlegmatic.
leo, -ōnis, *m.*, lion.
lētum, -i, *n.*, death.
lĕvis, -e, *adj.*, light, fickle.
lēvis, -e, *adj.*, smooth, beardless.

lĕvo, -āre, -āvi, -ātum, *v. a.*, to relieve, to check.
lex, lēgis, *f.*, law.
Līber, -ĕri, *m.*, Bacchus.
Lībra, -ae, *f.*, The Scales (the constellation).
Lĭbya, -ae, *f.*, Libya.
lĭcet, -ēre, -uit *or* lĭcĭtum est, *v. impers.*, it is lawful.
Lĭcĭnius, -ii, *m.*, Licinius, a friend of Horace.
lictor, -ōris, *m.*, lictor.
Lĭcymnia, -ae, *f.*, a lady's name.
lignum, -i, *n.*, wood, log.
līmĕs, -ĭtis, *m.*, boundary.
linquo, -ĕre, līqui, *no sup.*, *v. a.*, to leave.
lĭquĭdus, -a, -um, *adj.*, clear.
lītus, -ŏris, *n.*, shore.
lĭtuus, -i, *m.*, clarion.
līvĭdus, -a, -um, *adj.*, black and blue.
lŏco, -āre, -āvi, -ātum, *v. a.*, to place, to give a contract.
lŏcŭples, -ētis, *adj.*, rich.
lŏcus, -i, *m.*, place.
longē, *adv.*, far off.
longus, -a, -um, *adj.*, long.
lūcĭdus, -a, -um, *adj.*, bright.
Lŭcrīnus, -a, -um, *adj.*, the Lucrine lake in Campania.
lŭcrum, -i, *n.*, gain.
luctus, -ūs, *m.*, mourning.
lūdo, -ĕre, -si, -sum, *v. n. and a.*, to play.
lūdus, -i, *m.*, sport.
lūgŭbris, -e, *adj.*, mournful.
lūna, -ae, *f.*, moon.
lustrum, -i, *n.*, a lustre, period of five years.
Lўcurgus, -i, *m.*, Lycurgus, a Thracian despot.
Lȳdē, -es, *f.*, a girl's name.
Lȳdus, -a, -um, *adj.*, Lydian.
lympha, -ae, *f.*, water.
lynx, -cis, *m. and f.*, lynx.
lўra, -ae, *f.*, lyre.

Maecēnas, -ātis, *m.*, Maecenas.
maereo, -ēre, -ui, *no sup.*, *v. n. and a.*, to mourn.
maestus, -a, -um, *adj.*, sad.
măgis, *compar. adv.*, more.
magnus, -a, -um, *adj.*, great.
māla, -ae, *f.*, jaw.
mălĕ, *adv.*, ill, scarcely.
mălignus, -a, -um, *adj.*, envious, malignant.
mālŏbăthrum, -i, *n.*, ointment.
mălum, -i, *n.*, mischance.
măneo, -ēre, mansi, mansum, *v. n. and a.*, to remain.
māno, -āre, -āvi, -ātum, *v. n.*, to flow.
mănus, -us, *f.*, hand; band.
măre, -is, *n.*, sea.
mărītus, -i, *m.*, husband.
marmor, -ŏris, *n.*, marble.
Mars, -tis, *m.*, Mars, the war-god.
Marsus, -a, -um, *adj.*, Marsian, an Italian tribe.
Massĭcus, -a, -um, *adj.*, Massic, a wine.
māter, -ris, *f.*, mother.
mātūro, -āre, -āvi, -ātum, *v. n.*, to hasten.
mātūrus, -a, -um, *adj.*, ripe, prompt.
Maurus, -a, -um, *adj.*, Moorish.
mēcum, *i.e.* cum me, with me.
mĕdiocrĭtas, -ātis, *f.*, the mean.
mĕdius, -a, -um, *adj.*, middle, midmost.
Mēdus, -i, *m.*, Median (often for the Parthians): *also adj.*
mĕl, mellis, *n.*, honey.
mĕlius, *comp. adv.*, better.
mĕmĭni, *perf. without pres.*, to remember.
mendax, -ācis, *adj.*, false.
mens, -tis, *f.*, mind.
mensa, -ae, *f.*, table.
mensis, -is, *m.*, month.
mentum, -i, *n.*, chin.

Mercŭriālis, -e, *adj.*, dear to Mercury.
Mercŭrius, -i, *m.*, Mercury.
mĕrus, -a, -um, *adj.*, pure.
mĕrum, -i, *n.*, wine.
Mĕtellus, -i. *m.*, Metellus, consul in B.C. 60.
mētor, -āri, -ātus sum, *v. dep. a.*, to measure.
mĕtuo, -ĕre, -ui, -ūtum, *v. a. and n.*, to fear.
mĕtus, -ūs, *m.*, fear.
meus, -a, -um, *poss. adj.*, my.
mīlĕs, -ĭtis, *m.*, soldier.
mīlĭtia, -ae, *f.*, warfare, military service.
mĭnax, -ācis, *adj.*, threatening.
mĭnĭmum, *adv.*, very little.
mĭnor, -us, *adj.*, less, younger, not equal to.
mĭnor, -āri, -ātus sum, *v. dep. a.*, to threaten.
mĭnuo, -ĕre, -ui, -ūtum, *v. a.*, to lessen, to wear down
mīrē, *adv.*, wonderfully.
mīror, -āri, -ātus sum, *v. dep. a.*, to wonder at, admire.
mīrus, -a, -um, *adj.*, wonderful.
mĭser, -ĕra, -ĕrum, *adj.*, wretched.
mĭsĕror, -āri, -ātus sum, *v. dep. a.*, to pity.
mitto, -ĕre, mīsi, missum, *v. a.*, to send.
mŏdus, -i, *m.*, a phase; a strain of song; a limit.
mōles, -is, *f.*, mass, pile.
mollis, -e, *adj.*, soft, effeminate.
mons, -tis, *m.*, mountain.
mŏra, -ae, *f.*, delay.
morbus, -i, *m*, disease.
mŏrior, mŏri, mortuus sum, *v. dep. n.*, to die.
mŏror, -āri, -ātus sum, *v. dep. n. and a.*, to delay.
mors, mortis, *f.*, death.
mōs, -ōris, *m.*, custom; *pl.*, morals, character.
mōtus, -ūs, *m.*, disturbance.
mŏveo, -ēre, mōvi, mōtum, *v. a*, to move, set on foot.
mox, *adv*, soon.
mūgio, -īre, -īvi *or* -ii, -ītum, *v. n.*, to bellow.
multo, *adv. with compar.*, much, far.
multus, -a, -um, *adj.*, much.
mūnia, *n.*, *only in nom. and acc. plur.*, duties.
mūnus, -ĕris, *n.*, boon, office, duty.
mūrex, -ĭcis, *m.*, shell-fish, *so* purple dye.
mūrmur, -ŭris, *n.*, murmur.
Mūsa, -ae, *f.*, Muse.
mūto, -āre, -āvi, -ātum, *v. a.*, to change, exchange.
mūtuus, -a, -um, *adj.*, mutual.
Mygdŏnius, -a, -um, *adj.*, Mygdonian, Mesopotamian.
myrtus, -i *or* -ūs, *f.*, myrtle.
Mystes, -ae, *m.*, Mystes, a beautiful youth.

nardus, -i, *f.*, spikenard (the plant).
nāris, -is, *f.*, nostril.
nascor, -i, nātus sum, *v. dep. n.*, to be born.
nātālis, -e, *adj.*, natal.
nātus, -a, -um, *part. adj. from* nascor, born, created.
nauta, -ae, *m.*, sailor.
nāvis, -is, *f.*, ship.
nāvĭta, -ae, *m.*, uncontracted form of *nauta*.
nē, *conj.*, lest.
-nĕ, *conj.*, whether.
nec, *conj.*, nor.
nĕfas, *indecl. n.*, wrong.
nĕfastus, -a, -um, *adj.*, unlucky, unhallowed.
nĕgo, -āre, -āvi, -ātum, *v. a.*, to deny, refuse.
nēnia, -ae, *f.*, dirge.

nĕpos, -ōtis, *m.*, grandson, descendant.
nĕque, *adv.*, nor.
nescio, -īre, -īvi *or* -ii, -ītum, *v. a.*, to be ignorant.
nĭger, -ra, -rum, *adj.*, black.
nĭhĭl *or* nīl, nĭhĭli, *n.*, nothing.
nimbus, -i, *m.*, cloud.
nĭmium, *adv.*, too much.
nimius, -a, -um, *adj.*, over-indulgent.
Nīphātes, -ae, *m.*, Niphates, a mountain in Armenia.
nĭsĭ, *conj.*, unless.
nĭteo, -ēre, -ui, *no sup.*, *v. n.*, to shine.
nĭtĭdus, -a, -um, *adj.*, shining.
nĭveus, -a, -um, *adj.*, snowy.
nŏcco, -ēre, -ui, -ĭtum, *v. a.*, to hurt, injure.
nocturnus, -a, -um, *adj.*, nightly.
nōdus, -i, *m.*, knot.
nōlo, nolle, nōlui, *no sup.*, *v. irreg. n.*, to be unwilling, to refuse.
nōn, *adv.*, not.
nondum, *adv.*, not yet.
norma, -ae, *f.*, rule.
nosco, -ĕre, nōvi, nōtum, *v. a.*, to recognize, know.
noster, -tra, -trum, *pron. adj.*, our.
nŏta, -ae, *f.*, mark, brand (of wine).
nŏvus, -a, -um, *adj.*, new.
nox, noctis, *f.*, night.
nūbēs, -is, *f.*, cloud.
nūbo, -ĕre, -psi, -ptum, *v. a.*, to wed (*used of the woman only*).
nullus, -a, -um, *adj.*, none.
num, *interrog. particle*, whether.
Nŭmantia, -ae, *f.*, Numantia, a town in Spain.
nŭmĕrus, -i, *m*, number.
nunc, *adv.*, now.
nunquam, *adv.*, never.
nūper, *adv.*, lately.
Nympha, -ae, *f.*, Nymph.

ŏbeo, -īre, -ii *or* -īvi, -ĭtum, *v. n.*, to die.
obiĭcio, -ĕre, -iēci, -iectum, *v. a.*, to expose to.
oblĭgo, -āre, -āvi, -ātum, *v. a.*, to bind by vows, to pledge.
oblīquus, -a, -um, *adj.*, slanting.
oblīviōsus, -a, -um, *adj.*, forgetful.
obscūrus, -a, -um, *adj.*, dark, hard to discern.
obsŏlētus, -a, -um, *adj.*, decayed.
obstrĕpo, -ĕre, -ui, -ĭtum, *v. n.*, to roar against.
occŭpo, -āre, -āvi, -ātum, *v. a.*, to forestall, to step into.
ōcior, *compar. adj.*, swifter.
ōcius, *compar. adv.*, more quickly.
octāvus, -a, -um, *adj.*, eighth.
ŏcŭlus, -i, *m.*, eye.
ōdi, ōdisse, *v. a.*, to hate.
ŏdor, -ōris, *m.*, smell, perfume.
ŏdōrātus, -a, -um, *adj.*, scented.
ōlim, *adv.*, once, sometimes, some day.
ŏlīvētum, -i, *n.*, olive grove.
omnis, -e, *adj.*, all, every.
ŏpācus, -a, -um, *adj.*, shady.
ŏpĕrio, -īre, -ui, -ertum, *v. a.*, to cover up, hide.
oppĭdum, -i, *n.*, town.
ŏpes, -um, *f. pl.*, wealth.
ŏpus, -ĕris, *n.*, work, need.
ōra, -ae, *f.*, region, coast.
Orcus, -i, *m.*, Orcus, Hades.
ordĭno, -āre, -āvi, -ātum, *v. a.*, to state in order.
Ōrīōn, -ŏnis, *m.*, Orion, a fabulous hunter.
ornus, -i, *f.*, mountain ash.
ōs, ōris, *n.*, mouth.
oscŭlum, -i, *n.*, kiss.
ōtium, -i, *n.*, ease, peace.
ŏvis, -is, *f.*, sheep.

paene, *adv.*, almost.
pāgus, -i, *m.*, district.
Parca, -ae, *f.*, one of the Fates.
parco, -ĕre, pĕperci, parsum, *v. n. and a.*, to spare.
parcus, -a, -um, *adj.*, thrifty, sparing.
părens, -tis, *m. and f.*, parent.
părio, -ĕre, pĕpĕri, partum, *v. a.*, to bring forth.
parmŭla, -ae, *f.*, buckler.
păro, -āre, -āvi, -ātum, *v. a.*, to prepare.
pars, -tis, *f.*, part, side.
Parthus, -i, *m.*, Parthian.
părum, *adv.*, too little.
parvus, -a, -um, *adj.*, small.
pătens, pătentis, *adj.*, open.
păternus, -a, -um, *adj.*, paternal.
pătior, păti, passus sum, *v. dep. a.*, to suffer, endure.
pătria, -ae, *f.*, country.
pătrius, -a, -um, *adj.*, native, ancestral.
paucus, -a, -um, *adj.*, few.
paullum, *neut. of adj. used as adv.*, for a short while.
pauper, -ĕris, *adj.*, poor.
păveo, -ēre, -āvi, *no sup.*, *v. n. and a.*, to fear.
păvīmentum, -i, *n.*, pavement.
pax, pācis, *f.*, peace.
pectus, -ŏris, *n.*, breast.
pĕdestris, -e, *adj.*, prose.
pēiĕro, -āre, -āvi, -ātum, *v. n. and a.*, to forswear.
pellis, -is, *f.*, hide.
pellītus, -a, -um, *adj.*, hide-clad.
pello, -ĕre, pĕpŭli, pulsum, *v. a.*, to drive away.
Pĕlops, -ŏpis, *m.*, Pelops, a Greek hero.
pĕnātes, -ium, *m.*, household gods.
pĕnĕtrālia, -ium, *n. pl.*, inner chambers.
penna, -ae, *f.*, wing.
Pentheus, -ei, *m.*, Pentheus, tyrant of Thebes.
per, *prep. with acc.*, through.
perfĭdus, -a, -um, *adj.*, forsworn.
Pergămus, -i, *f. or* **Pergăma**, -orum, *n. pl.*, Troy.
pergo, -ĕre, perrexi, perrectum, *v. n.*, to go on.
pĕrhŏrresco, -ĕre, -rui, *no sup.*, *v. n. and a.*, to shudder at.
pĕrīcŭlōsus, -a, -um, *adj.*, dangerous.
pĕrīcŭlum, -i, *n.*, danger.
pĕrītus, -a, -um, *adj.*, skilled in, lettered.
permūto, -āre, -āvi, -ātum, *v. a.*, to exchange.
pernĭcies, -ēi, *f.*, ruin.
perstringo, -ĕre, -strinxi, -strictum, *v. a.*, to make dizzy.
pervĭcax, -ācis, *adj.*, headstrong.
pes, pĕdis, *m.*, foot.
pĕto, -ĕre, -ii *or* -īvi, -ītum, *v. a.*, to seek.
Phălanthus, -i, *m.*, Phalanthus, the founder of Tarentum.
phărĕtra, -ae, *f.*, quiver.
Phĭlippi, -ōrum, *m. pl.*, Philippi, where Brutus and Cassius were defeated by Antony and Octavian.
Phōcēus, *Greek adj.*, Phocian.
Phŏloē, -ēs, *f.*, proper name.
Phraātes, -is, *m.*, Phraates, king of Parthia.
Phrȳgia, -ae, *f.*, Phrygia, a country in Asia Minor.
Phrȳgius, -a, -um, *adj.*, Phrygian.
Phyllis, -ĭdis, *f.*, a girl's name.
piĕtas, -ātis, *f.*, righteousness.
pinguis, -e, *adj.*, fat, fertile.
pīnus, -us, *f.*, pine.
pius, -a, -um, *adj.*, pious, dutiful.

plăceo, -ēre, -ui, -ĭtum, *v. n. with dat.*, to please.
plāco, -āre, -āvi, -ātum, *v. a.*, to appease.
plătănus, -i, *f.*, plane.
plebs, plēbis, *f.*, the commons.
plectrum, -i, *n.*, quill.
plēnius, *comp. adv.*, deeper in tone.
plēnus, -a, -um, *adj.*, full.
plōro, -āre, -āvi, -ātum, *v. a.*, to deplore.
plūma, -ae, *f.*, feather.
Plūto, -ōnis, *m.*, Pluto.
pōcŭlum, -i, *n.*, cup.
poena, -ae, *f.*, penalty.
Poenus, -i, *m.*, Carthaginian.
Polliŏ, -ōnis, *m.*, Pollio, a friend of Horace.
Pompeius, -i, *m.*, Pompey.
pondus, -ĕris, *n.*, weight.
pōno, -ĕre, pŏsui, pŏsĭtum, *v. a.*, to place, set; to found.
pontĭfex, -ĭcis, *m.*, pontiff.
pŏpŭlāris, -e, *adj.*, of one's own people.
pŏpŭlus, -i, *m.*, nation.
pōpŭlus, -i, *f.*, poplar.
porrĭgo, -ĕre, -rexi, -rectum, *v. a.*, to hold out, proffer.
portĭcus, -ūs, *f.*, colonnade.
posco, -ĕre, pŏposci, *no sup.*, *v. a.*, to call for, demand.
possum, posse, pŏtui, *no. sup.*, *v irreg. n.*, to be able.
postĕri, -ōrum, *m. pl.*, posterity.
postquam, *conj.*, after that.
postŭlo, -āre, -āvi, -ātum, *v. a.*, to demand.
Postŭmus, -i, *m.*, Postumus, a friend of Horace.
pŏtens, -tis, *adj.*, powerful one.
pŏtior, -īri, -ītus sum, *v. n.*, to possess, win.
pŏtis, -e, *adj. having compar. form* potior—better than, too good for.
pōto, -āre, -āvi, -ātum, *v. a.*, to drink.
pōtor, -ōris, *m.*, drinker.
praebeo, -ēre, -ui, -ĭtum, *v. a.*, to afford.
praecēdo, -ĕre, -cessi, -cessum, *v. n.*, to go before.
praegestio, -īre, -īvi *or* -ii, -ītum, *v. n.*, to delight, to desire greatly.
praepăro, -āre, -āvi, -ātum, *v. a.*, to prepare.
praescrībo, -ĕre, -scripsi, -scriptum, *v. a.*, to prescribe, lay down law.
praesens, -tis, *adj.*, present.
praesĭdium, -ii, *n.*, guard, protection.
praeter, *prep.*, beside, except.
praetĕreo, -īre, -ii *or* -īvi, -ĭtum, *v. n. and a.*, to go past.
prĕmo, -ĕre, -essi, -essum, *v. a.*, to press, to rest on, to keep close to.
prendo (*short form of* prĕhendo), -ĕre, -endi, -ensum, *v. a.*, to catch.
prīmus, -a, -um, *superl. adj.*, first.
princeps, -cĭpis, *m.*, chief.
prior, -us, *comp. adj.*, former, earlier.
priscus, -a, -um, *adj.*, primitive
prīvātus, -a, -um, *adj.*, private.
prŏcax, -ācis, *adj.*, forward, saucy.
prŏcella, -ae, *f.*, squall.
Prŏcŭleius, -i, *m.*, Proculeius, a Roman of Horace's day.
prōdeo, -īre, -ii *or* -īvi, -ĭtum, *v. n.*, to go forth.
prōdūco, -ĕre, -xi, -ctum, *v. a.*, to rear up.
proelium, -i, *n.*, battle.
prŏhĭbeo, -ēre, -ui, -ĭtum, *v. a.*, to prevent.
Prŏmētheus, -ei, *m.*, Prometheus, the wise Titan.

prŏprius, -a, -um, *adj.*, one's own.
Prŏserpīna, -ae, *f.*, Proserpine, queen of Hades
prŏtervus, -a, -um, *adj.*, bold.
proxĭmus, -a, -um, *sup. adj.*, nearest.
pūbes, -is, *f.*, youth.
publĭcus, -a, -um, *adj.*, public, general.
pŭdendus, -a, -um, *adj.*, shameful.
pŭdor, -ōris, *m.*, shame, modesty, honour.
puella, -ae, *f.*, girl.
puer, -i, *m.*, boy, slave.
pugna, -ae, *f.*, battle.
pulcher, -ra, -um, *adj.*, fair.
pulvis, -ĕris, *m.* dust.
purpŭra, -ae, *f.*, purple cloth.
purpŭreus, -a, -um, *adj.*, purple, bright-coloured.
pūrus, -a, -um, *adj.*, pure, cloudless.

quădrīgae, -ārum, *f. pl.*, four-horsed chariot.
quaero, -ĕre, -sīvi, -sītum, *v. a.*, to seek for.
quam, *adv.*, how !
quam, *conj.*, than.
quamquam, *conj*, although.
quantum, *adv.*, as much as.
quantus,-a,-um, *adj.*, as great as.
quercētum, -i, *n.*, oak-wood.
quĕrella, -ae, *f.*, complaint.
quĕror, -i, questus sum, *v. dep. a. and n.*, to complain.
quī, quae, quod, *relative pron.*, who, which, what.
quīcunque, quaecunque, quodcunque, *rel. pron.*, whoever.
quĭd, *interrog. adv.*, why ?
quīn, *particle*, nay, even.
Quintius, -ii, *m.*, Quintius Hirpinus, a friend of Horace.
Quĭris, -ītis, *m.*, a citizen of Rome.
quis, quid, *interr. pron* , who?
quisque, quaeque, quodque, *or as subst.* quicque, *indef. pron.*, every one.
quisquis, quicquid, *rel. pron.*, whoever.
quō, *adv.*, whither, to what end ?
quŏd, *conj.*, that, because.
quondam, *adv.*, once, sometimes.
quŏque, *conj.*, also.
quotquŏt, *indecl. adj.*, as many as.

răcēmus, -i, *m.*, a cluster of grapes.
rāmus, -i, *m.*, branch.
răpax, -ācis, *adj.*, greedy.
răpĭdus, -a, -um, *adj.*, rapid.
răpio, -ĕre, -ui, raptum, *v. a.*, to carry off.
raucus, -a, -um, *adj.*, hoarse.
rĕcēdo, -ĕre, -cessi, -cessum, *v. n.*, to withdraw.
rĕcens, -entis, *adj.*, fresh.
rĕcīdo, -ere, -di, -cisum, *v. a.*, to hew.
rĕcĭpio, -ĕre, -cēpi, -ceptum, *v. a.*, to recover.
reclīno, -āre, -āvi, -ātum, *v. a.*, to lay down.
reclūdo, -ēre, -clūsi, -clūsum, *v. a.*, to open.
rĕcreo, -āre, -āvi, -ātum, *v. a.*, to refresh.
rectē, *adv.*, rightly.
reddo, -ĕre, reddĭdi, -ĭtum, *v. a.*, to restore.
rĕdōno, -āre, -āvi, -ātum, *v. a.*, to give back.
rĕdūco, -ĕre, -xi, -ctum, *v. a.*, to withdraw, exclude.
rĕfĕro, -ferre, rettŭli, rĕlātum, *v. a.*, to bring back.
rĕfulgeo, -ēre, -fulsi, *no sup.*, *v n.*, to flash.
rēgia, -ae, *f.*, palace.

rēgius, -a, -um, *adj.*, royal, lordly.
regno, -āre, -āvi, -ātum, *v. n.*, to reign.
regnum, -i, *n.*, kingdom.
rĕlīgo, -āre, -āvi, -ātum, *v. a.*, to moor.
rĕlinquo, -ĕre, -līqui, -lictum, *v. a.*, to abandon.
rĕmitto, -ĕre, -mīsi, -missum, *v. a.*, to omit, neglect.
rĕmŏveo, -ēre, -mōvi, -mōtum, *v. a.*, to withdraw, to seclude.
rĕnīdeo, -ēre, *v. defect. n.*, to glitter.
rĕpĕto, -ĕre, -ii *or* -īvi, -ītum, *v. a.*, to return to.
res, rei, *f.*, affair, estate.
rĕsīdo, -ĕre, -ēdi, *no sup.*, *v. n.*, to settle down on.
rĕsorbeo, -ēre, -bui, *no sup.*, *v. a.*, to suck back.
restinguo, -ĕre, -nxi, -nctum, *v. a.*, to extinguish, allay.
rĕsurgo, -ĕre, -surrexi, -surrectum, *v. n*, to rise again.
rĕtardo, -āre, -āvi, -ātum, *v. a.*, to delay.
rĕtorqueo, -ēre, -torsi, -tortum, *v. a.*, to hurl back.
retracto, -āre, -āvi, -ātum, *v. a.*, to handle afresh.
rĕtro, *adv.*, backwards.
reus, -i, *m.*, a defendant.
rĕvĕho, -ĕre, -vexi, -vectum, *v. a.*, to carry back.
rĕvello, -ĕre, -velli, -vulsum, *v. a.*, to tear away, pluck up.
rex, rēgis, *m.*, king, lord.
Rhŏdănus, -i, *m.*, the Rhone.
Rhoetus, -i, *m.*, Rhoetus, a fabled giant.
rīdeo, -ēre, -si, -sum, *v. n.*, to laugh, smile.
rĭgĭdus, -a, -um, *adj.*, stiff, ice-bound.
rīsus, -ūs, *m.*, laughter.
rīvus, -i, *m.*, stream.
rōbur, -ŏris, *n.*, prison.
rŏgo, -āre, -āvi, -ātum, *v. a.*, to ask.
Rōmŭlus, -i, *m.*, Romulus, founder of Rome.
rŏsa, -ae, *f.*, rose.
rŭbeo, -ēre, -bui, *no sup.*, *v n.*, to grow red.
rūga, -ae, *f.*, wrinkle.
ruīna, -ae, *f.*, downfall.
ruo, -ĕre, rui, rŭtum, *v. n.*, to rush.
rūpes, -is, *f.*, rock.
rursus, *adv.*, again.
rūs, rūris, *n.*, country, farm (*in pl.*).

Săbīnus, -a, -um, *adj.*, Sabine.
săcer, -cra, -crum, *adj.*, sacred.
săcrāmentum, -i, *n.*, oath of allegiance.
săcrĭlĕgus, -a, -um, *adj.*, sacrilegious.
saepe, *adv.*, often.
saevĭtia, -ae, *f.*, cruelty.
saevus, -a, -um, *adj.*, cruel.
săgax, -ācis, *adj.*, shrewd.
săgitta, -ae, *f.*, arrow.
sălictum, -i, *n.*, a willow-bed.
sălīnum, -i, *n.*, saltcellar.
sălio, -īre, (-ui), saltum, *v. n.*, to leap, dance.
Sallustius, -ii, *m.*, Sallust, grand-nephew of the historian.
saltus, -ūs, *m.*, glade, park.
sanguis, -ĭnis, *m.*, blood.
sānius, *compar. adv.*, more wisely.
săpienter, *adv.*, wisely.
Sapphō, -ūs, *f.*, Sappho, the lyric poetess.
săt *and* sătis, *adv.*, enough.
sătelles, -ĭtis, *m.*, attendant.
Sāturnus, -i, *m.*, Saturn, sire of Jupiter.
Sătȳrus, -i, *m.*, a Satyr, a half-human creature, with goat's thighs.

saxum, -i, *n.*, stone.
scando, -ere, -di, -sum, *v. a.*, to climb, board.
scĕlestus, -a, -um, *adj.*, criminal.
scīlīcet, *adv.*, methinks, to wit.
Scorpiŏs, -i, *m.*, Scorpion, a sign of the zodiac.
scortum, -i, *n.*, mistress.
Scȳthes, -ae, *m.*, a Scythian.
sē, sui, sĭbī, *pron. reflex.*, himself, herself.
sĕco, -āre, -ui, sectum, *v. a.*, to cut.
sĕcundus, -a, -um, *adj.*, prosperous, favourable.
sĕcus, *adv.*, otherwise.
sĕd, *conj.*, but.
sēdes, -is, *f.*, seat.
semper, *adv.*, always.
sĕnecta, -ae, *f.*, old age.
sĕnex, -is, *m.*, old man.
sentio, -īre, -si, -sum, *v. a.*, to feel, to experience.
sēpăro, -āre, -āvi, -ātum, *v. a.*, to separate.
Septĭmius, -ii, *m.*, Septimius, a friend of Horace.
sĕpulcrum, -i, *n.*, tomb.
sĕquor, -i, sĕcūtus sum, *v. dep. a.*, to follow.
sēro, *adv.*, late.
serva, -ae, *f.*, slave-girl.
servio, -īre, -īvi *or* -ii, -ītum, *v. n. and a.*, to be a slave.
servĭtus, -ūtis, *f.*, slavery, a band of slaves.
servo, -āre, -āvi, -ātum, *v. a*, to keep safe.
seu, *conj.*, whether, or.
sĕvērus, -a, -um, *adj.*, austere.
si, *conj.*, if.
sīc, *pronominal particle*, so.
Sĭcŭlus, -a, -um, *adj.*, Sicilian.
sīdus, -ĕris, *n.*, star.
signum, -i, *n.*, constellation.
sĭlentium, -i, *n.*, silence.
simplex, -ĭcis, *adj.*, simple, artless.
sĭmŭl, *adv.*, at the same time (*or for* simul ac, as soon as).
sĭne, *prep.*, without.
sĭno, -ĕre, sīvi, sĭtum, *v. a.*, to allow.
sĭnus, -ūs, *m.*, the fold of a robe.
Sīsȳphus, -i, *m.*, Sisyphus, a Greek hero condemned to eternal punishment.
sĭtis, -is, *f.*, thirst.
sīve *or* seu, *conj.*, whether, or.
sōbrius, -a, -um, *adj.*, sober.
sŏdālis, -is, *m*, boon companion.
sōl, sōlis, *m.*, sun.
sŏlium, -ii, *n.*, throne.
sŏlum, -i, *n*, soil, ground.
sōlor, -ārī, -ātus sum, *v. dep.*, to console.
solvo, -ĕre, -vi, sŏlūtum, *v. a*, to loosen, undo.
somnus, -i, *m.*, sleep.
sŏnĭtus, -ūs, *m*, sound.
sŏno, -āre, -ui, -ĭtum, *v. n. and a.*, to sound.
sŏnus, -i, *m.*, sound.
sordes, -ium, *f. pl.*, meanness.
sordĭdus, -a, -um, *adj.*, squalid.
sŏror, -ōris, *f.*, sister.
sors, -tis, *f.*, lot.
spargo, -ĕre, -si, -sum, *v. a.*, to sprinkle.
specto, -āre, -āvi, -ātum, *v. a.*, to view.
sperno, -ĕre, sprēvi, sprētum, *v. a.*, to scorn.
spēro, -āre, -āvi, -ātum, *v. a.*, to hope.
spīrĭtus, -us, *m.*, breath, spirit.
spissus, -a, -um, *adj.*, thick.
splendeo, -ēre, -ui, *no supine*, *v. n.*, to shine.
stagnum, -i, *n.*, pond.
stătŭo, -ĕre, -ui, -ūtum, *v. a.*, to set up.
stella, -ae, *f.*, star.
sto, -āre, stĕti, stătum, *v. n.*, to stand, to last.

strĕpo, -ĕre, -ui, -ĭtum, *v. n.*, to make a noise.
strŭo, -ĕre, struxi, structum, *v. a.*, to construct.
stŭpeo, -ēre, -ui, *no sup.*, *v. n.*, to be dazed, rapt.
Stÿgius, -a, -um, *adj.*, Stygian, of the infernal river.
sub, *prep.*, under, just before (of time).
sŭbĭgo, -ĕre, -ēgi, -actum, *v. a.*, to subdue.
summŏveo, -ēre, -mōvi, -mōtum, *v. a.*, to clear away.
summus, -a, -um, *sup. adj.*, highest.
sumptus, -ūs, *m.*, cost.
sŭperbus, -a, -um, *adj.*, proud, lordly.
sŭpernē, *adv.*, above.
sŭperstes, -titis, *adj.*, surviving.
sŭpĕrus, -a, -um, *adj.*, *posit. of* supremus, higher.
sŭpervăcŭus, -a, -um, *adj.*, superfluous.
suppōno, -ĕre, -pŏsui, -pŏsitum, *v. a.*, to place under.
sŭprā, *adv. and prep.*, above, beyond.
sŭprēmus, -a, -um, *superl. adj.*, last.
sūra, -ae, *f.*, ankle.
surgo, -ĕre, surrexi, surrectum, *v. n.*, to rise.
suscĭto, -āre, -āvi, -ātum, *v. a.*, to waken.
suspĭcor, -āri, -ātus sum, *v. dep. a.*, to suspect.
sustŭli, *p. of* tollo, -ĕre, sublātum.
suus, -a, -um, *possess. adj.*, his.
Sÿrius, -a, -um, *adj.*, Syrian.
Syrtes, *f. pl.*, Syrtes, a quicksand.

tăceo, -ēre, -ui, -ĭtum, *v. n.*, to be silent.
tăcĭturnus, -a, -um, *adj.*, silent.
tăcĭtus, -a, -um, *adj.*, silent.
tandem, *adv.*, at length.
tango, -ĕre, tĕtĭgi, tactum, *v. a.*, to touch, lick.
Tantălus, -i, *m.*, Tantalus, one of the condemned in Hades.
tardo, -āre, -āvi, -ātum, *v. a.*, to delay.
taurus, -i, *m.*, bull.
Tĕcmessa, -ae, *f.*, Tecmessa, concubine of Ajax.
tectum, -i, *n.*, roof, house.
Tĕlămōn, -ōnis, *m.*, Telamon, father of Ajax.
tellūs, -ūris, *f.*, earth.
tĕmĕre, *adv.*, carelessly.
tempĕro, -āre, -āvi, -ātum, *v. a.*, to temper, blend.
templum, -i, *n.*, temple.
tempus, -ŏris, *n.*, time, occasion; *pl.*, temples (of head).
tendo, -ĕre, tĕtendi, tensum *or* tentum, *v. a. and n.*, to stretch.
tĕneo, -ēre, -ui, tentum, *v. a.*, to possess.
tĕnuis, -e, *adj.*, slender, subtle.
tĕpĭdus, -a, -um, *adj.*, warm.
tĕr, *num. adv.*, thrice.
tĕres, -ĕtis, *adj.*, round, trim.
termĭnus, -i, *m.*, boundary mark.
terra, -ae, *f.*, land.
terreo, -ēre, -ui, -ĭtum, *v. a.*, to scare, threaten.
testor, -āri, -ātus sum, *v. dep. a.*, to bear witness to.
theātrum, -i, *n.*, theatre.
Thessălus, -a, -um, *adj.*, Thessalian.
Thrācē, -es, *f.*, Thrace.
Thrax, -ācis, *m. adj.*, Thracian.
Thÿiăs, -ădis, *f.*, a Bacchanal.
thyrsus, -i, *m.*, the fennel wand carried by Bacchanals, or their dance.
Tĭbĕris, -is, *m.*, the river Tiber.
Tībur, -ŭris, *n.*, Tibur, Tivoli.

tĭmeo, -ēre, -ui, *no sup.*, *v. a.*, *and n.*, to fear.
tĭmĭdus, -a, -um, *adj.*, timid.
tĭmor, -ōris, *m.*, fear.
tingo, -ĕre, -nxi, -nctum, *v. a.*, to soak, dye.
Tīthōnus, -i, *m.*, Tithonus, the spouse of Aurora.
Tĭtyos, -yi, *m.*, Tityos, a fabled giant.
tŏlĕro, -āre, -āre, -ātum, *v. a.*, to endure.
tollo, -ĕre, sustŭli, sublātum, *v. a.*, to carry off, to make an end of, to abolish.
tōtus, -a, -um, *adj.*, all, whole.
trabs, trăbis, *f.*, beam, architrave.
tracto, -āre, -āvi, -ātum, *v. a.*, to handle, meddle with.
trādo, -ĕre, -dĭdi, -dĭtum, *v. a.*, to make over, consign.
trăgoedia, -ae, *f.*, tragedy.
trăho, -ĕre, traxi, tractum, *v. a.*, to draw, spin.
trĕcēni, -ae, -a, *distrib. adj.*, three hundred a-piece.
trĕpĭdo, -āre, -āvi, -ātum, *v. n.*, to bustle, to be confused, to hurry.
tres, tria, *num. adj.*, three.
trĭlinguis, -e, *adj.*, three-tongued.
tristis, -e, *adj*, gloomy, baleful.
triumphus, -i, *m.*, triumph.
Trōĭlos, -i, *m.*, Troilus, son of Priam.
trŏpaeum, -i, *n.*, trophy.
trūdo, -ĕre, trūsi, trūsum, *v. a.*, to push on.
truncus, -i, *m*, trunk.
tum, *adv.*, then.
tŭmultus, -ūs, *m.*, disturbance.
turbĭdus, -a, -um, *adj.*, tumultuous.
turgĭdus, -a, -um, *adj.*, swollen.
turma, -ae, *f.*, troop
turpis, -e, *adj.*, ugly, base.
turris, -is, *f.*, tower.
tūtēla, -ae, *f.*, guardianship.
tūtus, -a, -um, *adj.*, safe.
tuus, -a, um, *possess. adj.*, thy.
tўrannus, -i, *m.*, despot.

ūber, -ĕris, *adj.*, rich.
ŭbĭ, *conj.*, where.
ūdus, -a, -um, *adj.*, moist.
ullus, -a, -um, *adj.*, any.
ulmus, -i, *f.*, elm.
ultĭmus, -a, -um, *sup. adj.*, last, desperate.
ultrā, *adv. and prep. with acc.*, beyond.
umbra, -ae, *f.*, shade.
ŭmĕrus, -i, *m.*, shoulder.
unda, -ae, *f.*, wave.
undĕ, *adv.*, whence.
undĭque, *adv.*, from all sides.
unguentum, -i, *n.*, unguent.
unguis, -is, *m.*, nail.
unguo, -ĕre, unxi, unctum, *v. a.*, to anoint.
ūnĭcus, -a, -um, *adj.*, single, sole.
unquam, *adv.*, ever.
ūnus, -a, -um, *gen.* unīus, *num. adj.*, one, only.
urbs, -bis, *f.*, city, Rome.
urgeo, -ēre, ursi, *no sup*, *v. a.*, to press on, to pursue.
urna, -ae, *f.*, urn.
ūsĭtātus, -a, -um, *adj.*, ordinary.
usquam, *adv.*, anywhere.
usquĕ, *adv.*, still, up to, continually.
ūsus, -ūs, *m.*, use.
utcunque, *adv.*, wherever, whenever.
ŭterque, utraque, utrumque, *indef. pron.*, both, each.
ŭtĭnam, *adv.*, would that.
ūtor, -i, ūsus sum, *v. dep. a.*, to use.
ūva, -ae, *f.*, grape.

ūvĭdus, -a, -um, *adj.*, mellow, tipsy.
uxor, -ōris, *f.*, wife.

vacca, -ae, *f.*, cow.
Valgius, -ii, *m.*, Valgius, a friend of Horace.
vălеo, -ēre, -ui, -ĭtum, *v. n.*, to be strong.
vărius, -a, -um, *adj.*, diversified.
vātes, -is, *m.*, bard.
vĕl, *conj.*, or, even.
vēlum, -i, *n*, sail.
vēna, -ae *f.*, vein.
Vĕnāfrum, -i, *n.*, Venafrum, a great olive country.
vēnālis, -e, *adj.*, purchaseable.
vĕnēnum, -i, *n.*, poison.
ventus, -i, *m.*, wind.
Vĕnus, -ĕris, *f.*, Venus.
vernus, -a, -um, *adj.*, of spring.
verso, -āre, -āvi, -ātum, *v. a.*, to toss, turn over.
vertex, -ĭcis, *m.*, crest (of a wave).
vescor, -i, *no pf.*, *v. dep. n*, to feed on, live by.
Vespĕrus, -i, *m.*, Evening.
vestio, -īre, -ii *or* -īvi, -ītum, *v. a.*. to clothe.
vĕtus, -ĕris, *adj.*, old.
vexo, -āre, -āvi, -ātum, *v. a.*, to harass.
vĭa, -ae, *f.*, way, road.
victĭma, -ae, *f.*, victim.
victor, -ōris, *m.*, victor.
vĭdeo, -ēre, vīdi, vīsum, *v. a.*, to see.
vĭduo, -āre, -āvi, -ātum, *v. a.*, to bereave.
villa, -ae, *f.*, country house.
vinco, -ĕre, vīci, victum, *v. a.*, to conquer.
vīnum, -i, *n.*, wine.
viŏlārium, -ii, *n.*, violet-bed.
viŏlentus, -a, -um, *adj.*, threatening.
vīpĕrīnus, -a, -um, *adj.*, of a viper.
vĭr, vĭri, *m.*, man, husband.
vĭreo, -ēre, *v. n.*, to be green, fresh.
virgo -ĭnis, *f.*, maiden.
vĭrĭdis, -e, *adj.*, green.
virtūs, -ūtis, f., virtue, valour.
vis, -is, *plur.* vīres, -ium, *f.*, violence, strength (*pl.*).
vīso, -ĕre, -si, -sum, *v. a*, to visit.
vĭtiōsus, -a, -um, *adj.*, disease-ful
vĭtium, -ii, *n.*, fault.
vīto, -āre, -āvi, -ātum, *v. a.*, to shun.
vīvo, -ĕre, vixi, victum, *v. n.*, to live.
vŏco, -āre, -āvi, -ātum, *v. a.*, to call.
vŏlo, -āre, -āvi, -ātum, *v. n.*, to fly.
vŏlo, velle, volui, *no sup.*, *v. irreg. a.*, to wish, will.
vŏlŭcer, -cris, -e, *adj.*, winged.
volvo, -ĕre, -i, volūtum, *v. a.*, to roll.
vōtīvus, -a, -um, *adj.*, votive, vowed.
vōtum, -i, *n.*, vow, prayer.
vox, vōcis, *f.*, voice.
vulgus, -i, *n*, rabble.
vultus, -ūs, *m.*, countenance, look.

Xanthias, -ae, *m.*, Xanthias, a friend of Horace.